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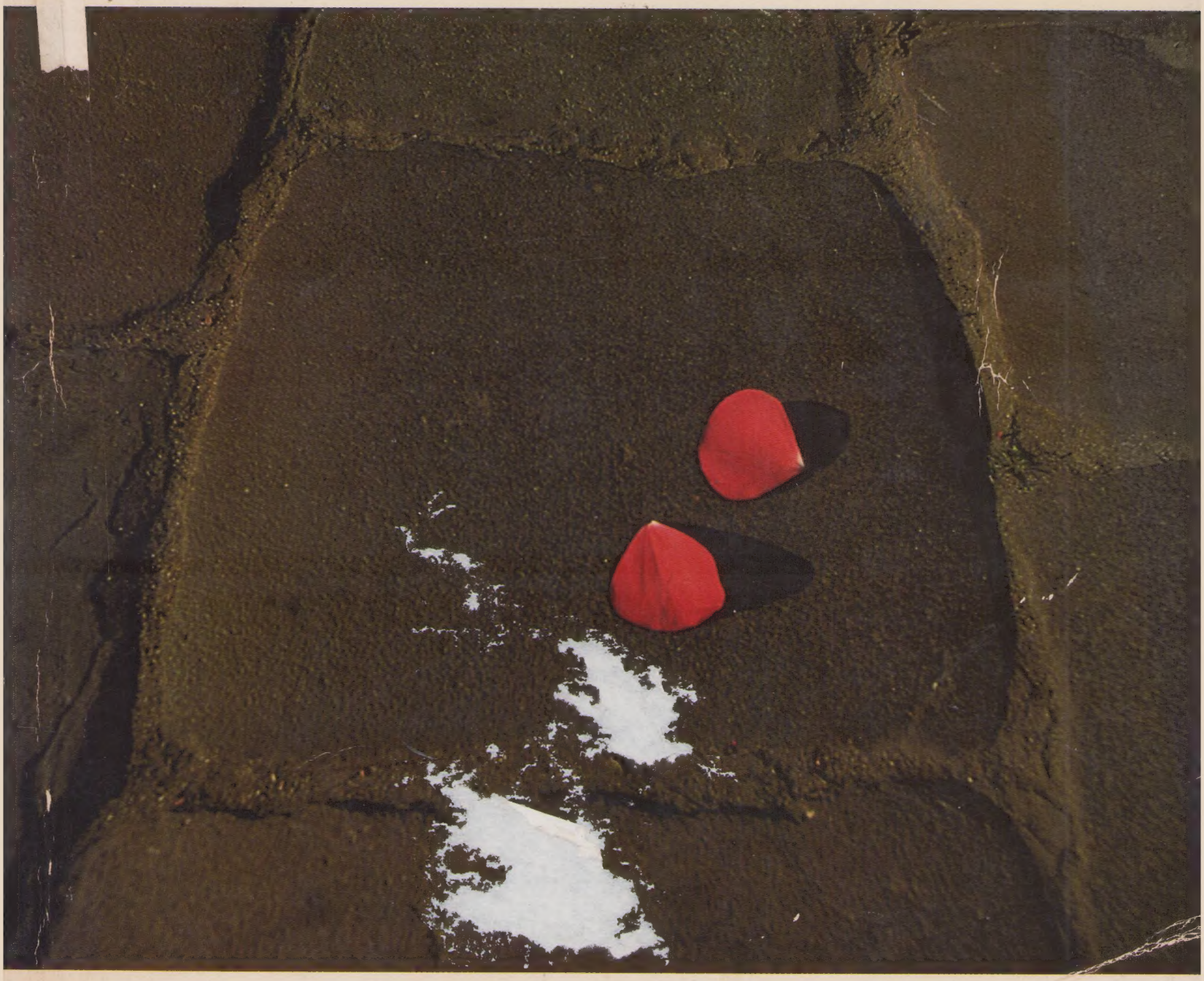
COMMUNICATION ARTS



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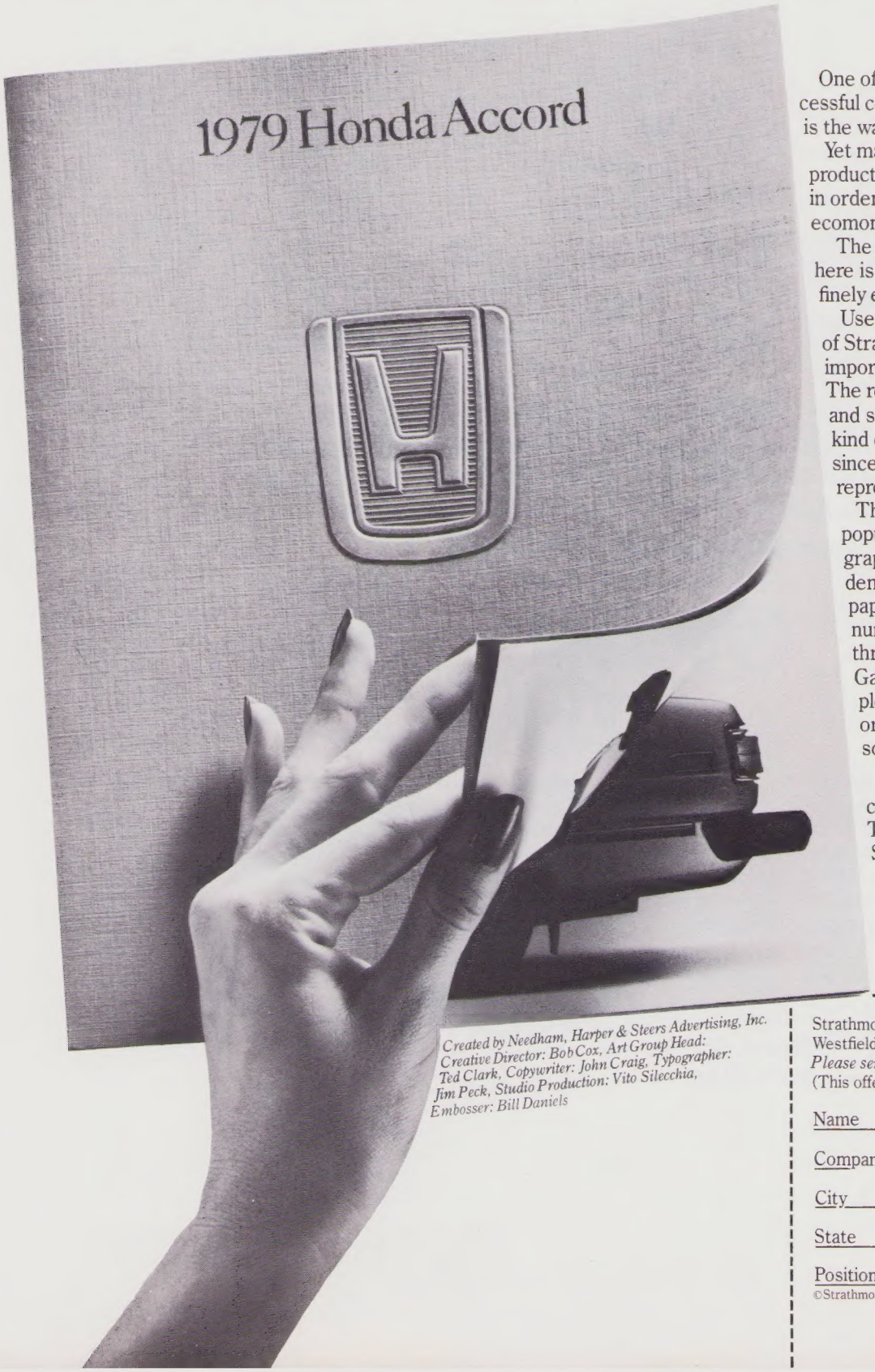

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One of the most vital factors in a successful corporate or product brochure is the way it presents itself.

Yet many art directors, designers and production people always thought that in order to meet a client's demands for ecomony, they had to sacrifice quality.

The 1979 Honda brochure you see here is covered in Strathmore paper, finely embossed with the Honda logo.

Use of the right color and texture of Strathmore Rhododendron was an important part of the design objective. The reproduction qualities, versatility and strength needed to accept this kind of embossing were also crucial since over a million copies had to be reproduced.

This brochure has become a popular sample for professionals in graphics and advertising, demonstrating sound selection of paper based on value. A limited number of them are available through the Strathmore Graphics Gallery. If you would like a copy, please send in the coupon below, or write on your letterhead as soon as possible.

A lot of people used to say you couldn't tell a book by its cover. Then they started using Strathmore.

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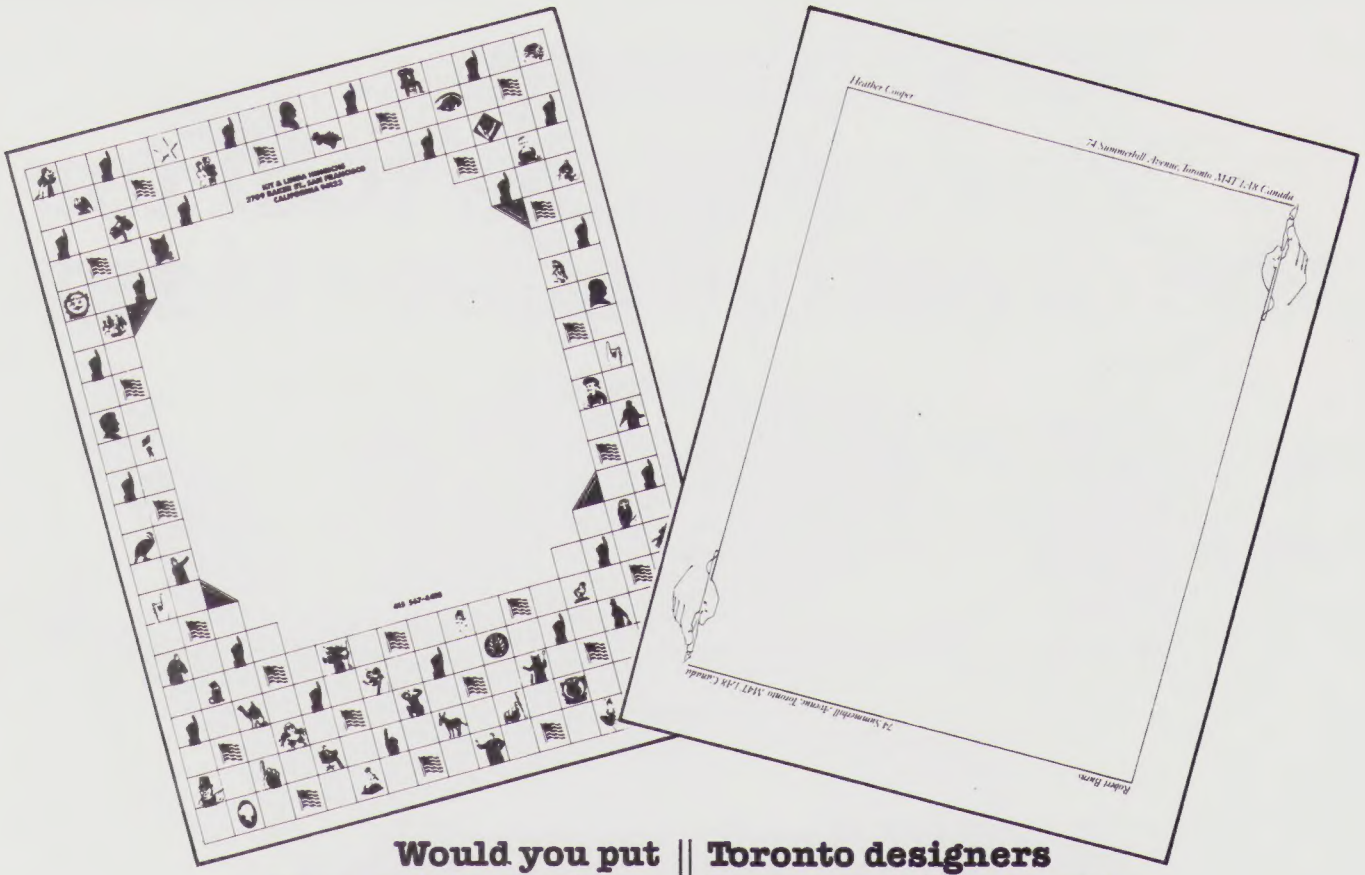

Would you put four matched inks, a grid of silver rules and a white silk screen on a letterhead?

Kit and Linda Hinrichs did on

Toronto designers Burns and Cooper put both their letterheads on a single sheet.

They put it on

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And it's a beauty! These well-known San Francisco designers went all out on a sheet of Gilbert Writing Blue Wove, sub 22, one of the many colors and finishes in this new grade. Request a sample and see what can be done on a great sheet of paper.

Their letterhead is engraved! From the top it's for eminent designer Hedda Cooper, and from the bottom equally eminent Robert Burns. Or vice versa. It's on Gilbert Writing Olive Laid sub 22, also clever.
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Send for samples

Name

Title

Firm

Address

City State Zip

Herb Lubalin helped us to create and promote a colorful new designer letterhead paper. Gilbert Writing is a colorful addition to Gilbert Bond, the leading 25% cotton content bond in the United States.

Herb advised the Gilbert Paper Company on the designers' special letterhead needs. Their efforts resulted in the creation of Gilbert Writing, a 25% cotton content grade that offers superb printing quality. At Herb's suggestion, eight eminent designers tried the paper and fell in love with it.

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Birmingham ..... Sloan Paper Company
Mobile ..... Unijax, Inc.
Montgomery ..... Weaver Paper Company

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Phoenix ..... Carpenter/Offutt Paper Inc.

ARKANSAS

Little Rock ..... Roach Paper Company

CALIFORNIA

Buena Park ..... Noland Paper Co., Inc.
Fresno ..... Carpenter/Offutt Paper Inc.
Los Angeles ..... Carpenter/Offutt Paper Inc.
Los Angeles ..... Nationwide Papers
Los Angeles ..... Paper Sales West, Inc.
Merced ..... Carpenter/Offutt Paper Inc.
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Atlanta ..... Unijax, Inc.
Atlanta ..... Virginia Paper Company
Macon ..... Unijax, Inc.
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Chicago ..... Bradner Smith & Company
Chicago ..... Chicago Paper Company
Chicago ..... La Salle-Messinger Paper Co.
Chicago ..... Moser-Schmidt Paper Company
Chicago ..... Nationwide Papers
Chicago ..... Whitaker-Carpenter Paper Co.
Moline ..... Leslie Paper Company

INDIANA

Fort Wayne ..... Taylor-Martin Papers, Inc.
Indianapolis ..... Chatfield Paper Corp.
Indianapolis ..... C.P. Lesh Paper Co.
South Bend ..... C.P. Lesh Paper Co.

IOWA

Davenport ..... Peterson Paper Company
Des Moines ..... Carpenter Paper Co. of Iowa
Des Moines ..... Leslie Paper Company
Sioux City ..... Carpenter Paper Company

KANSAS

Topeka ..... Nationwide Papers
Wichita ..... Wichita Paper Company

KENTUCKY

Louisville ..... Louisville Paper Company
Louisville ..... Nationwide Papers
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Baton Rouge ..... Alco-Columbia Paper Co.
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Monroe ..... Louisiana Paper Co.
New Orleans ..... Alco-Columbia Paper Company
New Orleans ..... The D & W Paper Co., Inc.
New Orleans ..... Graphic Papers Inc.
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Hagerstown ..... Chatfield & Woods

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Boston ..... Ris Paper Company, Inc.
Boston ..... Saxon Paper Corp. of New England

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Detroit ..... Chope-Stevens Paper Co.
Detroit ..... Nationwide Papers
Grand Rapids ..... Carpenter Paper Company
Kalamazoo ..... Bermingham & Prosser Co.

MINNESOTA

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Oklahoma City ..... Carpenter Paper Co.
Tulsa ..... Tayloe Paper Company

OREGON

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Portland ..... Carpenter/Offutt Paper, Inc.
Portland ..... Western Paper Company

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Allentown ..... Ris Paper Company, Inc.
Lancaster ..... Garrett-Buchanan Co.
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Pittsburgh ..... Chatfield & Woods Co. of Pennsylvania
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Columbia ..... Virginia Paper Co.

SOUTH DAKOTA

Sioux Falls ..... Leslie Paper Company.

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Chattanooga ..... Athens Paper Company
Knoxville ..... Clements Paper Co.
Memphis ..... Roach Paper Company
Memphis ..... Unijax, Inc.
Nashville ..... Cordage of Nashville

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Amarillo ..... Kerr Paper Company
Austin ..... Bancroft Paper Co. of Texas
Austin ..... Monarch Paper Company
Dallas ..... Nationwide Papers
El Paso ..... Nationwide Papers
Fort Worth ..... Nationwide Papers
Harlingen ..... Bancroft Paper Co. of Texas
Houston ..... Nationwide Papers
Longview ..... Etex Paper Company
Lubbock ..... Bancroft Paper Co. of Texas
Midland ..... Bancroft Paper Co. of Texas
San Antonio ..... Nationwide Papers
Tyler ..... Etex Paper Company

UTAH

North Salt Lake ..... Carpenter Paper Co. of Utah

VERMONT

White River Junction ..... White River Paper Co.

VIRGINIA

Norfolk ..... Unijax, Inc.
Richmond ..... Unijax, Inc.
Richmond ..... Virginia Paper Company
Roanoke ..... Unijax, Inc.

WASHINGTON

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Seattle ..... Carpenter/Offutt Paper Inc.
Seattle ..... Western Paper Company
Spokane ..... McGinnis-Independent Paper Co.
Tacoma ..... Standard Paper Company

WISCONSIN

Green Bay ..... Steen-Macek Paper Co.
Milwaukee ..... Leslie Paper Company
Milwaukee ..... Nationwide Papers
Milwaukee ..... Wisconsin Paper & Products Co.
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Editor's column

The cover photograph was taken by Lisl Dennis in Ghent, during an assignment for the Belgium National Tourist Office. Some geraniums in a window box of an inn were molting and she dropped a couple of the petals on a stone driveway.

In the last issue, we accomplished a prodigious feat, but we're not bragging much about it. In one short sentence, we managed to move an entire university seventy miles. Our apologies to Utah State, and to Jon Anderson and the art department which has managed to attract such a prominent group of guest speakers to Logan, Utah, not, as we stated, to Salt Lake City.

Within the last few years, talent directory publishing has burst, full flowered, upon us. Many of the new directories are quite comprehensive in their listings and very broad in their area coverage and distribution. There is *lots* of overlap.

To be effective, a directory must serve both the sellers and the buyers. The vendors want maximum exposure and the buyers want easy reference to talent. How to do this profitably raises a conundrum: Do you charge the vendors for the listing (hence ads) and give the book away to art buyers? Do you give the listings away and sell the directory? Or do you charge both parties? Whoever has to pay, it will tend to limit either the distribution or the number of listings.

By far the biggest, most comprehensive and widely distributed of all is "The Creative Black Book." The current U.S. edition has over 600 pages and claims over 32,000 in circulation. There is, as well, a new "International Edition" with 7000 distributed in Europe, Canada and Japan. The two of them together could be herniagenic. Many of the others are strikingly similar in appearance if not in heft.

While there is a need for handier local or regional directories, there must be a limit. An independent consultant working in Fullerton, California, could conceivably appear in nine of the directories: "American Showcase," "The Creative Black Book," "The International Edition of Creative Black Book," "The California Creative Directory," "The Creative Directory of the Sun Belt," "The Creative Source Book of Orange County," "Visual," "RSVP," and "Talent." We'll presume that the directory from Central Ohio, the directory from Philadelphia and the directory from Washington, D.C. would be out of bounds. But, maybe if you'd buy an ad . . .

Conditions for inclusion vary. The "Creative Black Book" gives free, one line listings in very small type. There are many B/W display ads and over *260 full color, full page ads* in the book. The visibility of a free listing here will be about as impressive as a listing in the metro L.A. phone book.

Some of the directories charge for listings, all charge for display ads and most also charge for the publication. Some like the "Orange County Source Book" and "The Philadelphia Directory," *only* have paid ads. The "Sun Belt Directory" costs less for a listing ($15.00 which *includes* a free copy) than to order the book ($17.95). Whether any of them really do charge the agency creative potentates for copies is hard to say.

It's impossible to accurately assess the individual value of these directories to either the seller or the buyer, or the relative worth of the various kinds of exposure offered, from the simple listings to the double-truck, full color ads. A free listing can't hurt, and even fifteen dollars isn't much. But many people are spending thousands of dollars in preparation and space costs for ads in some of the directories. Whether these really are used as reference and do produce business, or whether it's a new kind of vanity publishing, you'll have to decide.

If you're interested in having them or appearing in them, here are the contacts for those mentioned. Prices include postage and handling.

American Showcase of Photography and Illustration, $19.95 (paper), $29.95 (casebound), 30 Rockefeller Plaza, Room 1929, New York, NY 10020.

California Creative Directory, $11.00, P.O. Box 4415, San Rafael, CA 94903.

Central Ohio's Creative Directory, $10.00, 727 E. Main St., Columbus, OH 43205.

Creative Black Book, $20.00 for the U.S. and $30.00 for the *International Edition*, Friendly Publications, 80 Irving Place, New York, NY 10003.

Creative Directory of the Sun Belt, $17.95, Ampersand Inc., 1103 S. Shepherd Dr., Houston, TX 77019.

Creative Source Book of Orange County, $14.95, 1000 Quail, Suite 190, Newport Beach, CA 92660.

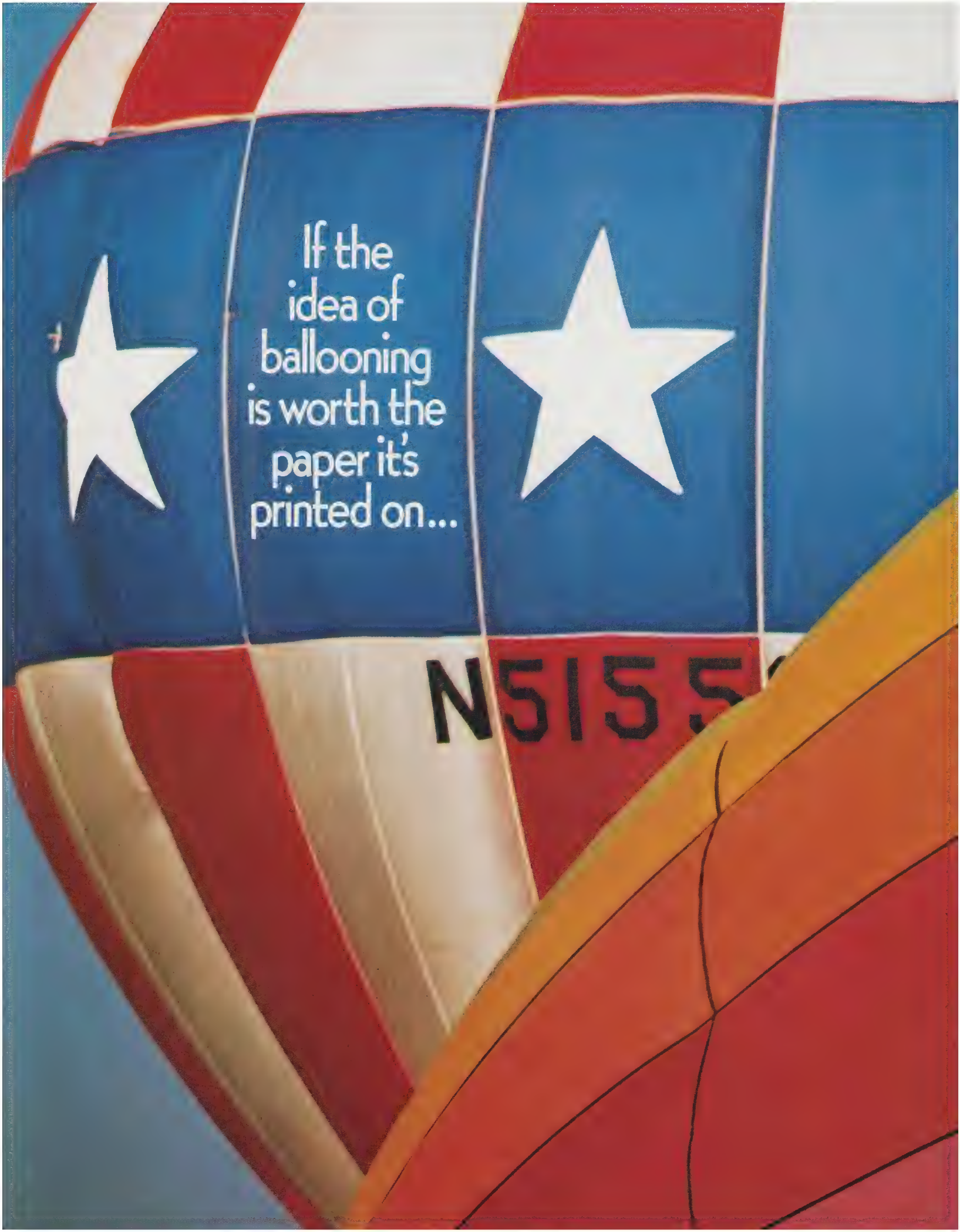
Directory of Washington Creative Services, $15.00, Suite 302, 1609 Connecticut Ave. N.W., Washington, DC 20009.

RSVP, $10.00, c/o Richard Lebenson, P.O. Box 314, Brooklyn, NY 11205.

Talent, $3.00 (to qualified buyers or artists), bimonthly, 3519 Dahlia Ave., Los Angeles, CA 90026.

Visual (No price shown), MBK Publishing, 230 Park Ave., Suite 1555, New York, NY 10017.

The Working Directory of Philadelphia Artists (No price shown), 1826 Pine Street, Philadelphia, PA 19103.


If the idea of ballooning is worth the paper it's printed on...
N515S

GOODYEAR

...it's worth Warren.

Lift-off begins with blasts of flame from propane burners; then the hot-air balloons are free and away.

Getting up and down is relatively easy. But adjusting a course to fit shifting wind currents is not. And balloonists these days like to get competitive. You're apt to find them playing hide and seek, or hare and hounds, or bomb the target.

Basically, however, this is a subtle, noiseless, gentle escape into the wild blue. It's even a genteel sport: a bottle of champagne is traditionally presented to the farmer in whose pasture you happen to land.

It's also a wonderfully colorful sport—as these pages show. To do full justice to the photography we selected a textured Warren paper. It's our Lustro Offset Enamel Saxony, ideal for achieving special effects.

Saxony offers a particularly pleasing surface when you're looking for a feeling of depth and when your subject matter itself is rich in textures. (Printers have found that Saxony even lends a unique "canvas" effect for reproducing artwork and paintings.) This grade has unusual bulk, opacity, and ink holdout. And it's highly regarded for press runnability.

Warren Lustro O/E Saxony. Specify it when you want fine photography to practically lift off the page.

This is Lustro Offset Enamel Saxony–a special surface that helps any good idea really take off.

We printed this insert on 100-pound Saxony. Lustro Offset Enamel is manufactured as well in Gloss, Dull, and Dull Cream finishes. Ask your Warren merchant for samples.

S.D. Warren Company, a Division of Scott Paper Company, 225 Franklin Street, Boston, Massachusetts 02101.

Stocking information for Warren Lustro Offset Enamel:
Lustro O/E Saxony. Book 70, 80 & 100 lb. Cover 80 lb.
Lustro O/E Gloss. Book 70, 80 & 100 lb. Cover 60, 80 & 100 lb.
Lustro O/E Dull. Book 70, 80 & 100 lb. Cover 80 & 100 lb.
Lustro O/E Dull Cream. Book 80 & 100 lb. Cover 80 lb.

Warren paper... WARREN
for any idea that's worth the paper it's printed on.

RVI Corporation

You can't see forever from the 29th floor of Mies van der Rohe's One IBM Plaza Building—even on a clear day. But you can see to the lake's horizon. Jets cross overhead to and from O'Hare Field and smaller planes and helicopters disappear behind the buildings heading for Meigs Field. You can see the harbor and the breakwaters, the yacht basins and the locks on the brown wrong way river with the bascule bridges carrying the north-south streets. Cars, buses, trucks and elevated trains scurry below. Foreign ships are tied up at the river warehouses attended by locomotives and strings of freight cars.

The passenger trains are six blocks to your rear or this window would enfold all of the requirements for an updated WPA post office mural titled "The Romance of Commerce and Transportation."

The world's only double-decked and counterweighted bridge carries thousands of designers, photographers, artists, copywriters and art directors back and forth across the river on Michigan Avenue. Agencies, studios and design offices are stacked by the hundreds in the steel curtain wall towers and the funky neoclassic "skyscrapers."

Chicago's pride in its lakefront beaches, parks and buildings is no mere vanity. No matter that this long, narrow strip is a Chinese wall separating the "loop" and the "gold coast" from an immense reality of sprawling housing and industry crumble—the view here is grand and only interrupted by high architectural achievement. This is the locus of Chicago's communications industry.

For years, the Michigan Avenue area provided a happy compromise between the fiercely competitive New York scene and the sunny, laid-back but labor saturated west coast. A little flatfooted perhaps, hard to get rich and famous here, and impossible to keep a year-round tan—but friendly and open, the best starting salary levels anywhere and, traditionally, a very good freelance town with a fair number of medium to large sized graphic design offices doing high quality work.

In the seventies, many of these offices have closed, broken up or withered. Chicago probably has more designers working today than ever before, however many of the bigger offices—the flagships and the trainers of young designers—have suffered. Nevertheless one of the oldest, and always one of the best, not only survives but through all of the changes of 20 years in the business and the economy, is doing very well here on the 29th floor.

Bob Vogele started Robert Vogele Design in 1958. After graduating from the University of Illinois, he worked at the University Press and then came to Chicago in 1955 to be manager of graphics, packaging and corporate I.D. for Latham, Tyler, Jensen. When he left LTJ to be "A Corporate Identity Consultant," his intention was to handle a few selected accounts, with no employees, from his home—and to take a week off every month. His clients were amused by this, as I was when he told me. It doesn't fit my perception of him. I have always seen Bob as a high energy, disciplined, ambitious and business oriented type.

Over the years as his operation was evolving into its present form, Vogele, first with Chad Taylor and later with Wayne Webb (who joined in 1966 and is now President of RVI), consistently experimented with his organization's structure in ways that sometimes puzzled his peers. But these innovations were always done with a clear goal in mind: to put his design services in a position where they would be viewed by business management as legitimate tools to assist growth and increase profits.

In 1960 Vogele headed a "communications clinic"—a consortium of three organizations; Vogele and Taylor, Inc.; Robert Kennedy Associates; and Brad Sebstadt, Inc. providing design, packaging and advertising services either as discreet entities or in combination. The idea being that the individual groups developed their own clients, gained motivation from the autonomy of the smaller profit centers, and their clients carried the overhead only for the specific services wanted. This plan worked very well until Taylor left to teach at the Institute of Design and other developments within the groups dictated combining them under a single management. The new organization was named Robert Vogele, Inc. in 1967 with Bob as Chairman and Chief Executive Officer.

Thus began a period when Vogele seemed to some to be a designer playing 'Big Corporation' as a fresh litter of divisions were spawned: RVI Public Relations, RVI Marketing Communications, RVI Publishing, RVI Financial Management, etc. At one time there were five group presidents in a total staff approaching forty. This was a bit rococo even for Bob's notable management skills and some of the specific efforts were not sufficiently productive.

1970 brought a general business recession along with client management changes that saw the end of the long relationships with The Ansul Company and SRA and another regrouping of the design organization. The single entity, RVI Corporation, emerged in 1971 and continues today.

Bob is extremely articulate and his comments provide a clear picture of

the approach that has guided the firm through the rocks and shoals of the volatile design consulting business. Ansul was the largest among his original accounts. The Ansul program had been originally designed by the Chicago Loewy office and was a tightly controlled, comprehensive corporate I.D. program; but that was as far as it went.

"I maintained that given a communication objective we could develop and implement that objective in a form that would meet all of the marketing and design goals within a high level of creative excellence. I felt that it was critical that Ansul have a totally integrated program and that we were an organization that could approach communication problems from an unprejudiced point of view. We weren't dependent on media commissions. Tell us what you want to happen, and

Ansul 'Sucker-Stuff' ad was part of an early Vogele marketing success.

Annual Reports for Ansul featured many noted artists and photographers. Shown here are an Antonio Frasconi woodcut (1959), a Milton Glaser illustration (1966) and a Robert Weaver painting (1967). Fifty-nine report designed by Robert Vogele. Sixty-six and sixty-seven reports designed by Wayne Webb.

Chemicals—Emphasis in our Chemical Products division is on developing "proprietary biological chemical technology for agricultural and industrial needs." In 1967 the division was engaged, just as was the Fire Protection division, in restructuring its organization to separate ongoing operations from development activities geared to the future.

With increasing attention to products of a more technical nature, our need for highly trained technical personnel has increased rapidly. Certainly among our most important achievements in 1967 has been a successful recruiting program in which we added a number of exceptionally well qualified people.

Government business was an important factor in our 1967 sales results. Our cacodylic acid plant was in full production during most of the year, meeting the needs of U.S. military forces in Viet Nam for "Phytar" herbicides. Although we expect to continue supplying the government, the long-range prospects for the product lie in its industrial and commercial applications. "Phytar" our trade name for cacodylic acid is a proprietary product – and our strong patent position insures that as new markets are opened up, we will realize substantial rewards. The product is a non-selective herbicide, or weed control chemical, and is highly effective in eliminating vegetation along highways, railroad rights-of-way and in industrial and commercial sites. One of its most promising immediate uses is in the railroad market, and during the past year considerable effort was devoted to the development of this market.

The situation is somewhat different in regard to our "Ansar" line of selective herbicides. "Ansar" is Ansul's trade name for disodium methanearsonate (DSMA); and the product is used for the control of weeds in crops. For several years, "Ansar" has been a highly successful product in the cotton market. However, because DSMA is in the nature of a commodity and a product where Ansul enjoys no proprietary patent position, there was some price deterioration in the cotton market during 1967. Despite this, sales results for the year were satisfactory.

In October of 1967 Ansul was granted a 'use patent' on DSMA for control of weeds in cotton. This means that the company is entitled to a royalty from other manufacturers who sell their DSMA in the cotton market. Although there are delays and uncertainties inherent in working out licensing agreements, the benefits of this patent to Ansul are expected to be meaningful.

The immediate future of "Ansar" as a profitable product in the cotton market is uncertain, but the long-range prospects appear to be good. There is every indication that it can be effectively employed to control weeds in a variety of crops—soybeans, vineyards, orchards, corn and many others. Before the product can be sold in these markets, however, government label approval is required; and the testing involved is a long, time-consuming process.

Among the most promising development activities during the year has been our work in the international markets. There is evidence that our herbicides will find wide application in such areas as Central America and Malaysia.

While primary emphasis was placed on development of our agricultural herbicides in 1967, the continuing development of markets for our industrial chemicals proceeded exceptionally well. Sales of methyl chloride were excellent during this past year. Our Ancon Chemical Corp. plant in Lake Charles, La., which was built in 1961 (as a joint venture with Continental Oil), has been expanded each year since. We are currently increasing its capacity to 100 million pounds per year, which we believe makes it the largest methyl chloride plant in the world.

Sales of sulfur dioxide, our other bulk chemical, continue to be excellent.

YOU DON'T STOP TO WEIGH AN EXTINGUISHER WHEN THE PLANT IS BURNING . . . YET SOME PEOPLE ARE STILL BUYING FIRE PROTECTION BY THE POUND—LIKE THEY BUY SUGAR OR SALT. THE FACT IS THAT SIZE, SHAPE, WEIGHT—EVEN RATINGS—ARE NO REAL MEASURE OF FKP—FIRE KILLING POWER. ANSUL EXTINGUISHERS WITH EXCITING NEW EXTINGUISHING AGENTS, IMAGINATIVE NEW DESIGNS . . . PUT OUT A GOOD DEAL MORE FIRE POUND FOR POUND AND DOLLAR FOR DOLLAR. ANSUL

SPORTS CAR PERFORMANCE IS BUILT INTO EVERY ANSUL FIRE EXTINGUISHER. THEY'RE LIGHTER, FASTER AND THEY PERFORM BETTER . . . BUT UNLIKE MOST SPORTS CARS, THEY COST NO MORE! EXCITING NEW ANSUL EXTINGUISHING AGENTS AND IMAGINATIVE NEW DESIGNS MEAN MORE FKP—FIRE KILLING POWER. FOR EXAMPLE, SOME ANSUL EXTINGUISHERS WILL PUT OUT ALMOST TWICE THE FIRE AS OTHER EXTINGUISHERS SIMILAR IN WEIGHT, SIZE, SHAPE AND PRICE. ANSUL

MYTH! SOME PEOPLE BELIEVE YOU CAN BUY FIRE PROTECTION BY THE POUND—LIKE APPLES, PEACHES & FISH. THE FACT IS THAT SOME DRY CHEMICAL FIRE EXTINGUISHERS WILL PUT OUT ALMOST TWICE AS MUCH FIRE AS OTHERS . . . EVEN THOUGH THEY'RE SIMILAR IN SIZE, SHAPE, WEIGHT, PRICE—EVEN RATINGS. THE DIFFERENCE IS IN THE FIRE EXTINGUISHING AGENT AND IN THE DESIGN. WHEN YOU JUDGE AN EXTINGUISHER ON THE BASIS OF FKP—FIRE KILLING POWER . . . WHEN YOU ASK "HOW MUCH FIRE WILL IT EXTINGUISH PER DOLLAR?" THE ANSWER WILL INVARIABLY COME UP ANSUL

Time Capsule

Safely stop small fires... with Ansul's MERRIMAC

to whom, and we'll write a plan. We also insisted—and still do—on validating the client's assumptions. We rarely will accept a project that doesn't include a Phase I study/plan stage—what's needed? what's the competition doing? how's the product used? whatever we need to know to make sure it will work.

"I became very involved in how you make it work. How to start with a group of high-powered executives who sit around and decide something should happen. How do you make it happen? How do you make sure it comes out right at the other end?"

Soon they were naming new products, doing the packaging and handling the print, radio and T.V. advertising and planning, writing and designing all of the collateral materials and sales tools for Ansul, and for other clients as well.

"We got into the whole area of bridging between a consulting design firm and an ad agency. We found we could make a very strong contribution at the marketing level. With Ansul's 'Sucker Stuff' we went out and talked to the farmers in the tobacco fields to find out what they needed, what they were really looking for in order to have meaningful information to buy the product. We played down the corporate I.D. and gave the product a very strong retail marketing image because of regional attitudes. Farmers actually asked for "brand X." It was very successful.

Chad Taylor, then a Vogele partner, designed and illustrated Ansul materials such as these three ads for extinguisher equipment.

Ad and merchandising brochure for hand held fire extinguishers.

Program for Ansul 'Magnum' crash-rescue system designed by Wayne Webb.

Program for Ansul industrial fire fighting system.

Retail model car packaging for Strombecker was designed in mid-sixties.

Co-ordinated materials for teaching program were done for Borg-Warner Corp.

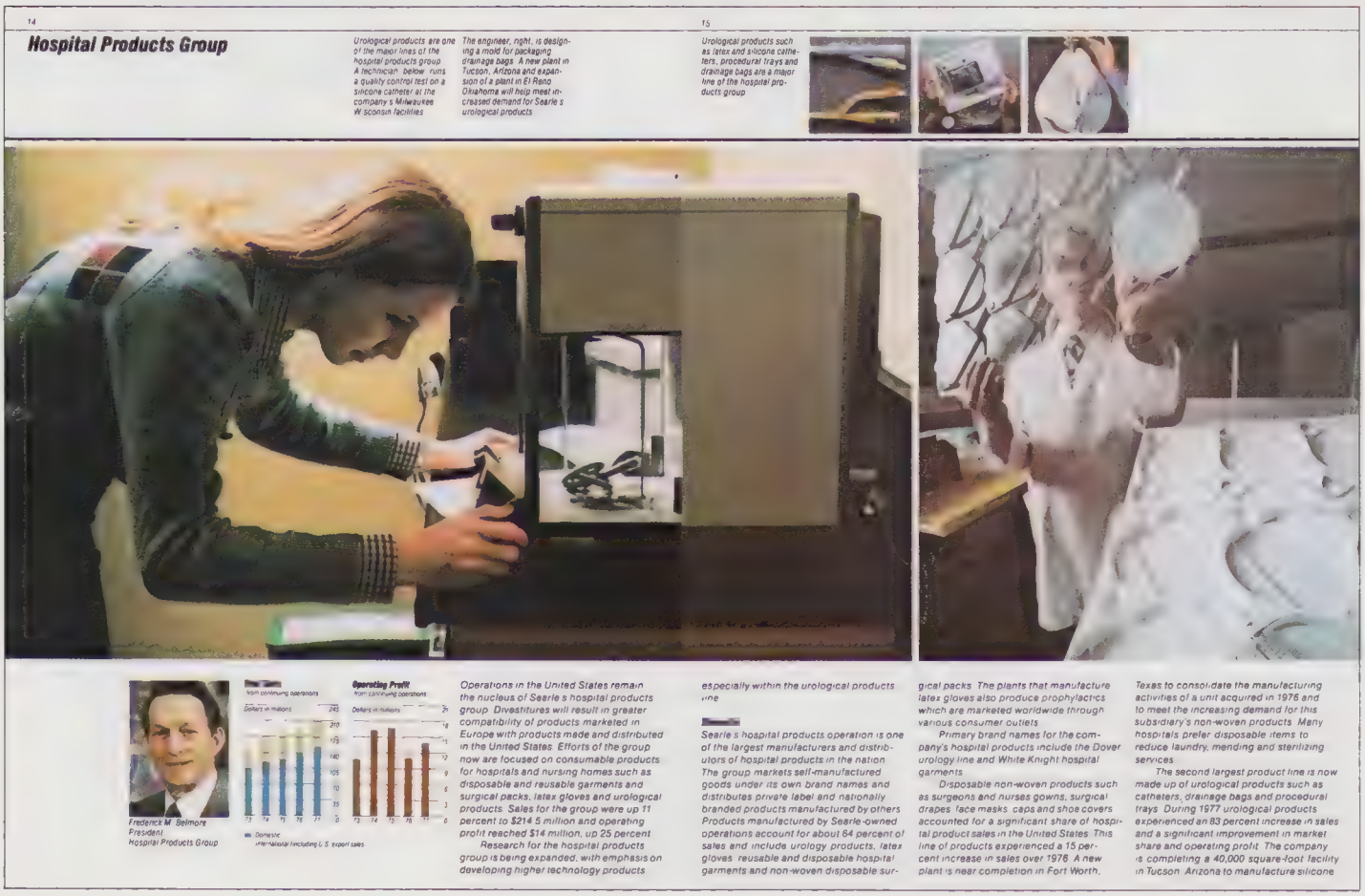
RVI Corporation

New Searle signature by Bart Crosby is part of a comprehensive I.D. program.

Searle 1977 Annual Report was designed by Bart Crosby. Photos are by Wayne Source.

Booklet was 1968 office promotion for corporate identity and visual communications.

SEARLE



14

Hospital Products Group

Urological products are one of the major lines of the hospital products group. A technician, below, runs a quality control test on a silicone catheter at the company's Milwaukee, Wisconsin facilities.

The engineer, right, is designing a mold for packaging drainage bags. A new plant in Tucson, Arizona and expansion of a plant in El Reno, Oklahoma will help meet increased demand for Searle's urological products.

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Urological products such as latex and silicone catheters, procedural trays and drainage bags are a major line of the hospital products group.

Frederick M. Belmore
President
Hospital Products Group

Operations in the United States remain the nucleus of Searle's hospital products group. Divestitures will result in greater compatibility of products marketed in Europe with products made and distributed in the United States. Efforts of the group now are focused on consumable products for hospitals and nursing homes such as disposable and reusable garments and surgical packs, latex gloves and urological products. Sales for the group were up 11 percent to $214.5 million and operating profit reached $14 million, up 25 percent.

Research for the hospital products group is being expanded, with emphasis on developing higher technology products especially within the urological products line.

Searle's hospital products operation is one of the largest manufacturers and distributors of hospital products in the nation. The group markets self-manufactured goods under its own brand names and distributes private label and nationally branded products manufactured by others. Products manufactured by Searle-owned operations account for about 64 percent of sales and include urology products, latex gloves, reusable and disposable hospital garments and non-woven disposable surgical packs. The plants that manufacture latex gloves also produce prophylactics which are marketed worldwide through various consumer outlets.

Primary brand names for the company's hospital products include the Dover urology line and White Knight hospital garments.

Disposable non-woven products such as surgeons and nurses gowns, surgical drapes, face masks, caps and shoe covers accounted for a significant share of hospital product sales in the United States. This line of products experienced a 15 percent increase in sales over 1976. A new plant is near completion in Fort Worth, Texas to consolidate the manufacturing activities of a unit acquired in 1976 and to meet the increasing demand for this subsidiary's non-woven products. Many hospitals prefer disposable items to reduce laundry, mending and sterilizing services.

The second largest product line is now made up of urological products such as catheters, drainage bags and procedural trays. During 1977 urological products experienced an 83 percent increase in sales and a significant improvement in market share and operating profit. The company is completing a 40,000 square-foot facility in Tucson, Arizona to manufacture silicone

"From the beginning we were prepared to provide total communications planning.

"Over the years Ansul found that what we did was very helpful. They were very visible and market directed and we helped them stay at the top of the industry, to dominate narrow market segments, and get better prices and show better profits."

In 1972 RVI was contacted by IBM to do some design and advertising as part of an effort to rent space in the large new IBM office building being constructed on the river. IBM was only going to occupy half of the available space. The office market was overbuilt in Chicago and some experts projected a rental program stretching well into the eighties rather than the full lease-up goal of April, 1974 that had been set by IBM's real estate group.

"We told them it wasn't an ad problem, it was a marketing problem. It was the coming together of everything we said we were capable of as an organization and it would mean a direct evaluation of our success or failure—spend X amount of money, we'll do such and such, and these things will happen within this time frame.

"We presented a total marketing program with a budget of $750,000 (over 8 times what IBM was originally going to spend with Vogele) and it was based on 'bottom line' profits for IBM. It meant going out into a market with not enough prospects and churning that market. Turning disinterested people into interested prospects. We trained sales people who'd never sold real estate. We trained them to go back and back again. Not to take 'No' for an answer. The project was closed three months ahead of schedule. And then we designed a tenant oriented "We Care" management program. One of the small but nice touches that's still being done is sending a bag of candy with the rent bill."

These remarks are focused on only two of many corporate level and product marketing level programs that have been successfully handled by Vogele over the years, but they clearly express the attention to the client's problems

that has been responsible for the consistency of effort and performance that is RVI's hallmark.

In spite of the inevitable personnel changes over the years, the Vogele group has always delivered a strong and consistent creative performance. Vogele says he "looks for people who would be capable of running their own businesses." He pays his staff well, gives them real authority to go along with the demanding job management responsibilities and has always given his designers due credit. By meeting the individual's professional needs, he has built an ongoing office capability that transcends and outlasts the individual efforts within the group.

Vogele believes that corporate identity is still the major activity for RVI's growth. The climate may have changed, but the new breed of professional managers seems to understand that unified communications planning and implementation will be a critical management tool for the '80s. Right or wrong, this is where RVI continues to place its emphasis.

The continuing development of Vogele's organization over the past 20 years would seem to suggest that there may be changes to come. If they come, they will surely be the product of the principles that have been the foundation for the changes in the past: Client and marketing centered operations, sound financial planning, resilience in response to changing economic and business conditions, good pay and employee benefits, and the maintenance of high design standards—the same principles that have seen the Vogele organization, now staffed at 25 and growing, continue to be the premier tenured design office in Chicago at a period when some of the other major offices there have foundered. With two new major I.D. programs in the works as well as a heavy load of ongoing work for an impressive roster of regular accounts, the view from the RVI offices on the 29th floor looks promising.

—Larry Klein

Gould Inc. mark by Peter Tuebner is from extensive ongoing program begun in 1967 which includes signage and current packaging shown here.

Corporate exhibit for Gould was designed by Robert Vogele.

Gould 1977 Annual Report was designed by Bill McDowell with photography by Michael Mauney.

Chairman's Report to Stockholders

The past year was especially rewarding for Gould. Our management team completed its most productive year since our merger with Rheinstahl Corporation. The company achieved record sales of $1.9 billion and net earnings of $66.6 million. Earnings per share rose to a record of $3.76 from $3.31 in 1976. Pretax margins increased to 5.8 percent from the previous year's 5.4 percent.

This performance was the result of an increase in demand for electrical equipment, a growing demand for Gould batteries and excellent market acceptance of our new products. Major contributors to these results in the electrical area were low- and medium-voltage equipment, medical transducers, copper-ion and instrument batteries, the Gould Maintenance Free automotive and Transport heavy-duty sealed batteries, increased demand for original equipment and replacement market generators, industrial product sales benefited from increased demand by original equipment manufacturers, automotive, farm and other heavy-duty equipment.

By increasing annual research and development expenditures every year since 1966, Gould has been able to generate a steady flow of new and improved products which will continue to contribute a greater portion of total sales in years to come. Our aggressive product development efforts have in large part been responsible for the improvement in our pretax profit margins from 5.4 percent in 1967 to 7.3 percent in 1977.

Dividend Increases

During the 12 months ended December 1977, the dividend on Gould Common Stock was increased 16 percent to an annual rate of $1.36. In January 1977, the Board of Directors voted to increase the quarterly dividend from $.29 to $.34 per share payable March 1, and in July it raised this $.34 per share payable September 15th. This is the sixth consecutive year that the Common Stock dividend has been raised with four increases in 18 months. As profit margins increase, the Company plans to increase the percentage of dividend payout relative to earnings.

Acquisitions and Divestitures

On June 29, Gould completed its previously announced mergers with Hydrosystems, Inc., Melville, New York, and Modicon Corporation, Andover, Massachusetts. Both transactions involved an exchange of stock with Gould issuing a total of 706,[illegible] shares. Hydrosystems manufactures training and simulation equipment for the aircraft services. Modicon designs and manufactures programmable controllers used in industrial automation, the operation of a variety of industrial machines and process equipment.

[illegible] Dentsply, a privately held manufacturer of industrial [illegible] switches and solid state, headquartered in Bedford, Ohio, was acquired in May for [illegible]

On [illegible] the acquisition of Hoffman Electronics Corporation was completed, following approval by Hoffman shareholders. Under terms of the agreement, [illegible] shares of Gould Common Stock were issued for each of Hoffman's [illegible] 849 common shares outstanding. Hoffman Electronics and El Monte, California-based manufacturer of avionic systems and audio-visual educational equipment, had sales of approximately $53 million in 1977.

On February 1978, the merger of Bio-Medical Corporation of Santa Clara, California, was approved by the Bio-Medical shareholders. Under the terms of the agreement, [illegible] shares of Gould Common Stock were issued for each of Bio-Medical's [illegible] common shares. Bio-Medical manufactures waveform recorders and signal conditioners used in computer systems maintenance.

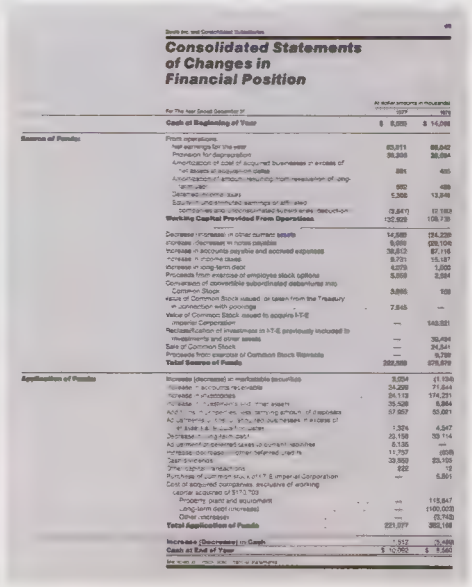
In 1977, Gould Financial, Inc., a wholly-owned subsidiary, acquired a 50 percent interest in a planned community development joint venture in Palm Beach County, Florida, [illegible] the project formerly held by Aldrup Properties, Inc., was purchased for $2 million cash and [illegible] consideration of $350,000. [illegible] Gould leased its ownership interest in a French battery company, Compagnie Francaise de [illegible] (CFEC), from 51 percent to 67 percent. The [illegible] has been working with the Company under a technical assistance agreement since 1966.

During the year, we sold [illegible] businesses whose product lines were not compatible with those remaining in the Corporation were sold. These divestitures had no material effect on operations.

Growth

Since 1967, Gould's annual sales have risen from a reported $115 million and $2.4 million net earnings to their present levels of $1.6 billion and $66 million net earnings. Earnings per share during the same period increased from $[illegible] to $3.76.

In 1966 annual report, we stated that Gould would become a company involved primarily in the storage, transmission, conversion, control and



Consolidated Statements of Changes in Financial Position

		1977	1976
	Cash at Beginning of Year	$ 8,283	$ 14,768
Sources of Funds:	From operations:		
	Net earnings for the year	65,911	66,042
	Provision for depreciation	36,208	36,094
	Amortization of cost of acquired businesses in excess of net assets at acquisition dates	891	455
	Amortization of amount resulting from revaluation of long-term debt	992	489
	Deferred income taxes	5,308	13,848
	Equity in undistributed earnings of affiliated companies and unconsolidated subsidiaries, net of equity in losses	(3,847)	(1,183)
	Working Capital Provided From Operations	105,463	115,745
	Decrease (increase) in other current assets	14,589	(24,239)
	Increase (decrease) in notes payable	9,092	(20,106)
	Increase in accounts payable and accrued expenses	39,812	67,116
	Increase in income taxes	8,731	15,187
	Increase in long-term debt	4,979	1,002
	Proceeds from exercise of employee stock options	3,058	2,364
	Conversion of convertible subordinated debentures into Common Stock	3,885	109
	Issue of Common Stock issued, or taken from the Treasury in connection with pooings	7,845	—
	Value of Common Stock issued to acquire I-T-E Imperial Corporation	—	148,521
	Reclassification of investments in I-T-E previously included in investments and other assets	—	39,494
	Sale of Common Stock	—	24,541
	Proceeds from exercise of Common Stock Warrants	—	9,789
	Total Sources of Funds	282,988	378,879
Application of Funds:	Increase (decrease) in marketable securities	8,054	(1,136)
	Increase in accounts receivable	34,228	71,844
	Increase in inventories	24,113	174,231
	Increase in investments and other assets	15,528	6,864
	Additions to property, plant and equipment, net of disposals	57,957	53,021
	Additions to, net of amounts applied against reserves of [illegible] subsidiaries in excess of net assets at acquisition dates	1,324	4,347
	Decrease in long-term debt	25,158	39,114
	Adjustment of deferred taxes on current liabilities	6,135	—
	Increase (decrease) in other deferred credits	11,757	(608)
	Cash dividends	39,992	35,105
	Other capital transactions	622	18
	Purchase of common stock of I-T-E Imperial Corporation	—	6,861
	Cost of acquired companies, exclusive of working capital acquired of $173,[illegible]:		
	Property, plant and equipment	—	113,847
	Long-term debt (increase)	—	(100,023)
	Other, (increase)	—	(5,742)
	Total Application of Funds	221,077	352,168
	Increase (Decrease) in Cash	1,917	(5,489)
	Cash at End of Year	$ 10,200	$ 9,280

Institutional Food Service

Monarch and Pearce-Young-Angel (PYA), both headquartered in Greenville, S.C., are institutional distributors of food and related disposable products to the retail food service industry. PYA services markets primarily in North and South Carolina and Georgia. Monarch has nationwide operations servicing markets from 12 distribution centers located in or near major metropolitan areas.

The food service industry encompasses all establishments providing meals away from home, e.g. restaurants, hospitals, schools and factory cafeterias. The market is large with estimated sales of $30 billion ($85 billion at retail menu prices) and a historic annual growth rate of more than 10%. This growth is projected to continue as the proportion of consumer food dollars spent away from home increases from the current $1 of every $3 to an estimated $1 of every $2 by the mid-1980's.

1977 Results

Sales for Institutional Food Service rose almost 9% in fiscal 1977 to about $385 million. The strong sales gain resulted from higher unit volume and higher prices. The rate of earnings increase was somewhat slower because of increased labor and utility costs at Monarch.

Pearce-Young-Angel

PYA has one of the outstanding growth records in Consolidated Foods, and sales and earnings set records again this year. PYA is by far the largest supplier to the food service industry in its marketing area. It now serves, to some degree, 80-90% of the potential customers in South Carolina, North Carolina and eastern Georgia. PYA achieved this growth by increasing penetration of existing markets, expanding geographically and broadening its product lines. Starting basically with produce, PYA widened its product line to include meats, seafoods, dry groceries, frozen fruits and vegetables. Recently it began providing other types of restaurant needs such as table-top items and janitorial supplies.

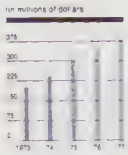
Monarch Institutional Foods

Monarch's operation differs from PYA's in two respects. First, it operates in a number of markets across the U.S. rather than in a single contiguous marketing area. Second, each of its operations is in large metropolitan areas where industry economics are somewhat less favorable than in smaller cities.

At Monarch, sales have almost doubled since 1972 due to many of the same factors that accounted for PYA's growth. Earnings over the same period also have increased substantially, though not at the same rate as sales.

The Future

Going forward, both Monarch and PYA will continue their historically successful marketing approach. In addition, they will further enhance their capability to serve fast-growing, multi-unit fast food operations. Additional non-food items will be added and geographic expansion will continue as opportunities and markets develop.

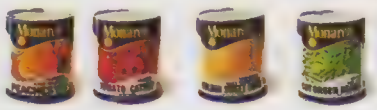


Sales for Business Group

Percent of Total Sales

The institutional food service industry is an $85 billion retail market. By the mid-1980's, the proportion of the consumer food dollar spent away from home is projected to increase to $1 out of every $3.

Pearce-Young-Angel is a commanding leader in the North and South Carolina and Georgia food service markets. Combined, Monarch and PYA are the third largest institutional food distributor in the U.S.



Monarch services markets from 12 distribution centers. Computerized inventory control and truck routing help keep distribution costs to a minimum.

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Douwe Egberts

In January 1978, Consolidated Foods acquired 65% of the outstanding shares of Douwe Egberts, B.V. Headquartered in the Netherlands, Douwe Egberts is a leading international producer of coffee, tea and tobacco products.

For the third and fourth quarters of fiscal 1978—the initial six-month period of association with Consolidated Foods—Douwe Egberts had sales of $402 million, up 22% from the same six-month period a year ago. Calendar 1978 earnings have returned to normal levels, following disruptions in the world coffee market in 1977. The strong results also reflect the sharp depreciation of the U.S. dollar versus the Dutch guilder.

For calendar 1977, Douwe Egberts had sales of $705 million. Calendar 1977 earnings, however, were adversely impacted by soaring coffee prices and a resultant hoarding and drop in consumer purchases thereafter.

Since January 1978, however, Douwe Egberts' brands, which have maintained their leadership positions, have regained their normal levels of profitability. Most importantly, per-capita coffee consumption is returning to normal levels and the historic 2-3% annual growth rate is expected to resume.

Coffee is Douwe Egberts' principal business, representing 76% of its sales. The company is ranked among the four largest coffee roasters in the world. Douwe Egberts' major market is in the Netherlands where it commands an important share. The company also has strong and growing positions in Belgium and France.

Future growth is anticipated from increased market penetration, new product introduction and continued geographic expansion.

A particularly fast-growing segment of Douwe Egberts is Moccomat International. The Moccomat coffee concentrate system offers food service outlets excellent tasting coffee in less time, with less waste and pilferage problems than conventional systems.

Moccomat consists of two key elements, a specially brewed, frozen concentrate and a solid-state dispensing machine that mixes precise amounts of hot water with the concentrate to produce up to 4,000 cups of coffee per hour. Recently introduced in the United States, the division anticipates good acceptance by a significant number of U.S. food service operations.

Douwe Egberts' Pickwick Tea maintained its significant market share in Holland. The company's Amphora® pipe tobacco and roll-your-own tobaccos achieved record sales levels for the year.

Douwe Egberts' major strengths include bold and innovative marketing techniques combined with a heavy commitment to research and development. Consolidated Foods is proud of its association with Douwe Egberts and looks forward to working together for both companies' mutual benefit in the years ahead.

Netherlands-headquartered Douwe Egberts is a premier European packaged-goods consumer product company with leading brand names in coffee, tea and tobacco products.

Amphora® pipe tobacco, popular, well-recognized brand throughout the world

at right
Since the days of the great clipper ships, Douwe Egberts has supplied Europe with fine coffees and teas

Sales*
(in millions of dollars)

*Acquired January 1978

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Consolidated Foods 1977 Annual Report and Stockholder Information booklet was designed by Bart Crosby. Report photos were by Georg Bosak.

Standard Oil Building leasing center exhibit interior was designed by Robert Vogele.

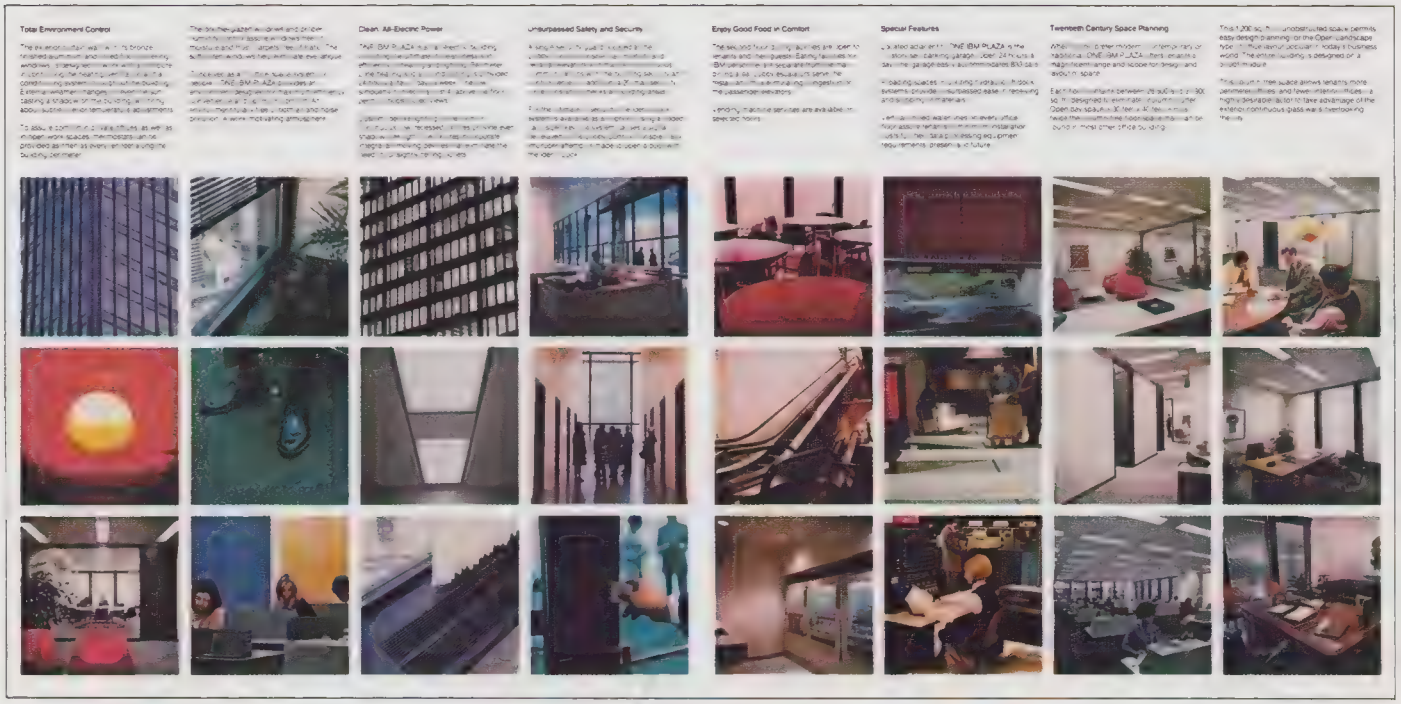
RVI Corporation

Banners for Bi-Centennial year in One IBM Plaza lobby and related calendar booklet that was given to building tenants were designed by Bill McDowell.

IBM Office Leasing Book was part of total marketing plan by RVI. Designed by Vogele and Gene Bellini.

Three marks from comprehensive I.D. programs: Pullman, Incorporated by Wayne Webb, Deere & Company by Robert Vogele and Illinois Savings & Loan League by Bart Crosby

ONE IBM PLAZA


Total Environment Control
Clean, All-Electric Power
Unsurpassed Safety and Security
Enjoy Good Food in Comfort
Special Features
Twentieth Century Space Planning

JOHN DEERE

John Thompson

In his own terminology, he is "a relative newcomer to illustration." It has been less than five years. Most of his best assignments have come in the last year or two; but it is a second career for John Thompson. He spent twelve years as an art director.

John is from an art-oriented family. His father Roy, in partnership with his uncle Stan, owns Thompson Art Studios in South Bend. His brother, Bill, has a studio in Bloomington, Indiana.

Thompson was a painting major at Miami University in Oxford, Ohio, where he was greatly influenced by Ed Fulwider. "I really only had him for illustration courses in my last couple of years and for a basic design course. But Fulwider was there and available, and working in the real commercial world . . . like his great illustrations for *Ford Times*. He had a practical application for what I was doing, and he worked at a faster pace. I guess I was in a bigger hurry than most of the others. Once, when I was a sophomore and didn't feel I was progressing fast enough, I went to Ed for a private criticism. He continued to advise me and eventually steered me into becoming the art editor for the campus magazine. He let me hand out assignments in his class. The first time, I gave one story to six people and picked the best one. After a while, I finally figured out that it was much easier to hand out six stories to six people and get the whole magazine done. That made it necessary to pick out which person I thought would handle the story in the best way, and I had learned how to be an art director."

After graduating in 1962, Thompson went to Chicago and got a job with Foote, Cone & Belding. "I spent five months cutting mats and pasting down layouts for the art directors before they made me an assistant art director, and then I promptly got drafted and spent the next two years in the army.

"I was lucky enough to stay in art, working on training aids and that sort of thing. Eventually, I wound up at the Pentagon where I even won a prize for the best oil painting. It was in acrylics, but they didn't know the difference."

After his discharge, John returned to Foote Cone, as a full fledged art director. A year and a half later, he moved to Clinton E. Frank. After a year and a half there, he decided to quit and try New York.

"Within a few hours, they had assigned me to their New York office. I couldn't turn that down, they agreed to pay my moving expenses too. I was there for five years and did some pretty good work before they fired me.

"They wanted me to go back to Chicago and offered a raise; but I had decided to stay in New York. Whatever I said during our negotiations was apparently enough to get me fired."

In the period that followed, Thompson tried free lancing art direction without much success, and he began painting again. One day he got a call from his former agency. An art director was going on vacation and they needed someone to fill in for a couple of weeks.

"I took it. It was embarrassing, but I needed the money." It was there that he met Darren Flaherty, then a TV producer with the agency. She would later become Thompson's rep and his wife.

John's early illustration was loose, in a pop vein. "The nice thing about it was you could do it so fast."

"Yes," Darren laughed, "but only drug ads could use those, ads showing depressed people."

Ed Griles gave him a series for the National Hockey League. These were stylized but still had to be tight enough that the players were recognizable. Then John got a job from Skip Scorvino, *Scholastic Magazine*. It was a book with thirty illustrations.

"John really worked on that," Darren stated. "The cover won an Award of Excellence in the Illustrators Show. I put those in the portfolio and took out all the wild stuff. That's what really started us off."

"About that time," John said, "I got an assignment that changed my style. Dave Falcon knew that I could paint all kinds of ways and he gave me three ad illustrations for the Curaçao Tourist Board. I was supposed to paint like Vermeer, Rembrandt and Van Gogh. I was afraid of the Vermeer, and it was hard to do, but it tightened me up and was so successful that it has been my direction since then.

"It was also the first time that I'd ever really used a camera to establish tight scrap for a painting. We dressed a girl up and posed the Vermeer. It worked. I knew that a lot of illustrators did this, but I'd never seen anyone else work so I didn't know how they did it. I've evolved my own method, and it helps me tremendously when I'm trying to achieve this realism. Strangely enough, there are people who accept a theory that Vermeer used a camera obscura for his paintings."

Thompson has no fear of being typed with a specific style. "If I should get locked into being like Vermeer, it's not a bad lock. I think I could go many different ways. It's a matter of chance, perhaps, how you end up. In my case, though it wasn't a way I might have chosen for myself, I was given an assignment to do a painting this way. I did it, and it turned into a very comfortable way of painting for me. I feel happy with what I'm doing.

"Anyway, I don't feel locked in. On a recent *Esquire* job, I must have worked five different ways. Glaser added to that by reproducing from some of my sketches.

"That was an interesting assignment. They gave me Jim Harrison's novella with the indication that it was going to be

Right: illustration for "Legends of the Fall," *Esquire*. Milton Glaser, art director.

John Thompson

Two illustrations for "Legends of the Fall," *Esquire*. The one below was shot from Thompson's original sketch. Milton Glaser, art director.

Right: illustration for "The Liquid Trap," Scholastic Books. Skip Scorvino, art director.

Illustration for "Liar Liar," *Seventeen Magazine*. Jerry Demoney, art director.

Ad illustration for the Curasao Tourist Board. Tromson Monroe, agency; Dave Falcon, art director.

John Thompson

Four of a series of cover illustrations for six books by Jerzy Kosinski. Shown are "Blind Date," "Being There," "Steps" and "Cockpit." Bantam Books. Leonard Leone, art director.

a series in three parts. There would be two or three color paintings and three or four black and whites with each, totaling about eighteen illustrations. So I did all the sketches, and then they decided to run the whole novella in one issue. It ended up being the longest article they've ever run, and Milton used seventeen of my illustrations."

Though his painting style is time consuming, John feels that he works fairly fast. "I rarely spend more than a week on a painting. I have ten sketches for a current job, four color paintings and six black and white. I'll have them all finished in a month. And it didn't take long to get to the sketch stage. That's the fun part. I love it. You should have seen the party when I did the *Esquire* job. All of the models for that story were at our house at the same time."

"We shot the photographs for eighteen illustrations that day," Darren added. "Before the party started, I made tons of tacos and we had plenty of wine and beer. I would take a group of people and dress them up and John would photograph them. Then I would say, 'Go back and drink,' and grab the next three people, dress them and shove them out on the front lawn. Nobody felt like they were being hassled. They ate, they drank, they posed. Everybody had a great time. We were the only ones that felt we were working. John and I were almost dead when it was over, but it was fun."

The models don't know the story when they are posing, John just explains the particular scene.

"On Milton's job, I had it pretty well figured out in thumbnails. I don't like to work that way, but this time I was glad he'd made me do it. A lot of times I'll go into it with just a camera, no sketches at all. The whole thing is in my head. I think this comes from being an art director. I would visualize that way. Also, many of the best things I ever did were done without a real layout. If the artists or photographers were talented people, I would prefer to just tell them what the problem was, the space they had to work in and a rough idea of what I had in mind. I found that it inhibited them immensely to give them too tight a layout. It excludes those subtle changes or variations on the idea that may make it work better. The hardest part was finding clients good enough to let you work that way."

John describes his models as being "friends, or friends of friends. We really only knew about three people out of the thirty-five that were there for the *Esquire* job. A friend suggested that I come over to his high school, to the teachers' lounge, and cast for this. As one guy walked in, I said, 'He looks like he'd be good for the part of Tristan.' My friend replied, 'He's the one I had in mind to fit your description.' "

Darren added, "We have some other friends, Dick and Jane Lemkin, who call themselves the 'Dick and Jane Modeling Agency.' They not only do a lot for us themselves, they also locate other people for us."

"He's the Count of Monte Cristo in the Franklin Library painting. She's in that, too. Most of those guys posing as the drunken pirates for that, probably were."

John Thompson and Darren Flaherty-Thompson.

Thompson usually shoots a figure or two at a time. Occasionally, if there's a grouping of two or three together, he will do them at the same time. "I might even shoot the entire scene, if I have space, and then reshoot them individually later after I've got it all figured out."

The costumes come from the large collection Darren has amassed from second hand stores or other sources, or borrowed contemporary clothes. If something special is required, particularly for period pieces, she will rent them from Brooks-Van Horn.

Thompson had been working in a loft in New York. Last year, he moved to Connecticut, near Cornwall. Their phone number was continued with an answering service. Darren comes to the City about once a week and John gets in approximately every other week, depending on his need to discuss work with art directors. At the time of this interview, he had sketches for approval by *Esquire*. The current project was "Revenge," another novella by Harrison, scheduled to appear in the May 8th issue.

—*Dick Coyne*

John Thompson

Cover illustration for "The Switch" and "Welcome to Hard Times." John and Darren both served as models in the illustration below. Bantam Books; Leonard Leone, art director.

Right: two of the illustrations for a Franklin Library limited edition book of a collection of short stories by Alexander Dumas. The one above is Louis XV having dinner with Madame duBarry and her sister Chon. Below is a fight in a tavern from a story about the Count of Monte Cristo set ten years after the close of the book. Gordon Fisher, art director.

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John Thompson

Top and facing page: preliminary sketches for color paintings to illustrate "Revenge," a novella by Jim Harrison appearing in the May 8th issue of *Esquire*. Milton Glaser, art director.

Below: cover illustration for "The Five Fingers." Bantam Books. Leonard Leone, art director.

Brian Harrod

In the early seventies, McCann-Erickson of Canada was running in the middle of the Canadian advertising pack. They wanted to move up, wanted to grow, but it was difficult. As a U.S. based company in a country where nationalism disqualified them for government work and for many of the multi-national accounts too, it was enough of a battle just to hold their level.

On the accounts that were available, they weren't getting that many invitations to pitch for new business. Clients looking for a new agency would ask, "Who are the most creative agencies in Canada?" McCann's own research showed that they only made those lists about once in eight times, so most of the time they were not even getting to the starting gate.

Now they are a starter almost every time. A poll by the major Canadian advertising journal shows they are picked as Canada's most creative agency by over eighty percent of their peers. The New York headquarters of McCann has given them an award as the most creative operation in their worldwide network. Art directors, writers and creative directors from Toronto are frequently dispatched to London, Lisbon, Mexico City, Bogotá for one or two-week creative blitzes to show how it's done.

The dramatic creative surge occurred five years ago when McCann's Canadian management determined they were going to become the top creative shop in Canada. They hired Harrison Yates, a top creative director who'd been with both Doyle Dane and Olgilvy in New York. Yates has since moved on, but he left a structure and an atmosphere that still prevails; and he left with a recommendation that Brian Harrod take over as the creative director in the Toronto office.

Harrod was born in Capetown, South Africa. At 16, when his father advised him against becoming an artist, he entered naval college and then went to sea. In the next four years this duty took him to Australia, New Zealand, Japan, Hong Kong and India, to most of the ports of the Western Pacific and the Indian Ocean. In his abundant free time, he painted and drew.

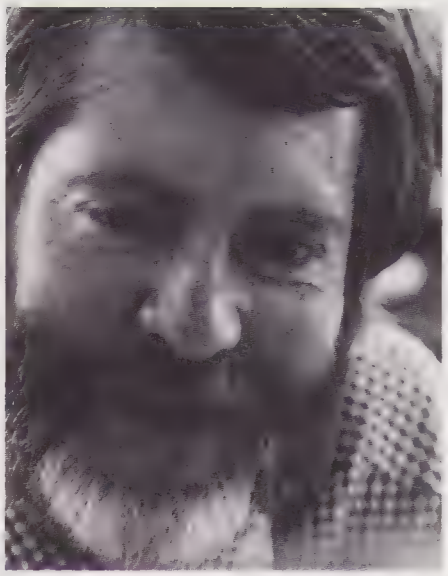
When he got to England, Brian signed off the ship and, with his work under his arm, paid a visit to an uncle who was acquainted with one of London's leading art critics. The critic was not optimistic about Harrod's chances as a painter, but suggested he might have a talent for commercial art. In spite of knowing nothing about the field, Brian took the advice and entered the London School of Printing where he applied for a competitive scholarship.

Being a bit older and more mature than his fellow students and much better able to draw recognizable objects and even human figures, he and his peers were confident that the prize would soon be his.

His educational future thus assured, Brian rapidly spent his savings on a new automobile and an extensive wardrobe. And it followed, of course, that one needed female companions with whom to go in the car to the places where one could wear the new clothes. These activities took up a considerable amount of his time and attention, but after all, he had been at sea for four years and he would soon enough be at the grindstone after the scholarship committee met.

We aren't privy to the details of the committee's deliberations but we do know that they gave the scholarship to someone less skilled, probably less mature and certainly not as splendidly turned out as Brian Harrod. His savings gone, he was thrust precipitously into the job market.

"I was very lucky. I walked into a London agency and the creative director had been in the Merchant Navy.



Ads for Christie, Brown & Co., Ltd., bakers of cookies and crackers. Allan Kazmer was the writer and Tony Kew the illustrator for all three. Brian Harrod was the art director on these, as he was for all of the ads and TV commercials shown in this article. The balance of the credits will only list the other people involved.

THE FUDGEE-O OBSERVATION:

If it weren't for the thick, creamy fudge, the chocolate wafers would bump into one another.

A FURTHER OBSERVATION

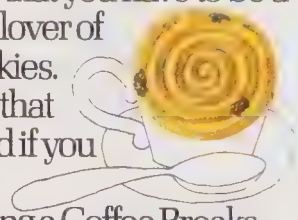
One day Mr. Christie had a very bad cold and couldn't come to work to make his thick, creamy fudge for his Fudgee-o Cookies. So he phoned the bakery and told the chocolate wafers to hold everything until the next day. But, as you can imagine, those frisky wafers just couldn't sit still. And when Mr. Christie returned to work two days later, there were crumbs all over the place from those crazy wafers running around and bumping into each other. And boy, was Mr. Christie mad.

A FINAL OBSERVATION

Mr. Christie, you make good cookies.

THE COFFEE BREAKS MISCONCEPTION

It is simply not true that you have to be a coffee lover to be a lover of Coffee Breaks Cookies.



It is simply not true that you will be arrested if you are caught sipping tea while eating a Coffee Breaks.

And there is no truth in the rumor that there is coffee in Coffee Breaks.

The truth of the matter is that Coffee Breaks Cookies are cinnamon swirls with lots of nice raisins and other good stuff in them.

Come on, world, it's time to give Coffee Breaks a break.

Mr. Christie, you make good cookies.

MR. CHRISTIE'S CRACKER CATALOGUE.

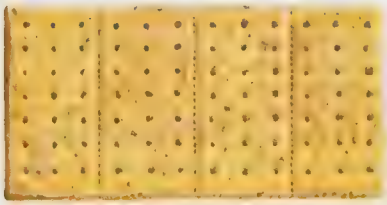
Everybody, but everybody, knows that Mr. Christie makes good cookies. But what a lot of bodies don't know is just how many good crackers Mr. Christie makes. There are eight great crackers on this page alone. And, as Mr. Christie will tell you, there are a lot more where those come from.

Oddly enough French Onion Thins are thin. And they taste like onion.

It's hard to tell just which ingredient gives Canadian Harvest its unique taste. Is it the graham flour. The malt. Flour. The sesame seeds. Or the toasted onion powder. Or is it the delicious combination of them all.

Vegetable Thins Crackers. Well, the best way to describe them is to say that they taste like vegetables. They're thin. They're crackers. And they're good.

If you were to measure all three sides of this thin cracker you would discover that they are all equal. A happy accident that helped name this tasty fellow Triangle Thins.

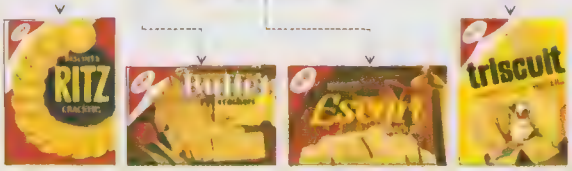


It has been said that when you have a box of Buffet Rye Crackers in your shopping cart your cart automatically stops at the cheese counter and refuses to move until you make a purchase. It has been said.

If you haven't tried a Ritz Cracker. Then you're either very young. Or new to the country. In either case let's just say you have a treat in store.

Heat up Triscuit Wafers and they don't lose their shape. Triscuit is a tight little weaving of 100% pure whole wheat. The weaving makes them strong enough to do anything with them. And the whole wheat makes them taste good.

Escort Crackers are so rich and so flaky that they would make a fine pastry chef proud. Escort Crackers. So rich they don't even need an escort.



He had been with the same shipping company that I had been with and it had been the best part of his youth. Pure coincidence—and he loved to talk about it. He gave me a job and he'd take me to lunch a couple times a week and we'd swap sea stories. That's really how I got my first job."

The muse was now smiling upon him and he spent several years in London learning the craft of art direction from experienced and capable people.

Brian then returned to South Africa where he found the standards of advertising were "quite raw." He had to get into everything. In order to control the quality he did retouching, illustration, set his own type and did a lot of other things he never had to do in London. It was a fine education and an exciting period; but the country's politics and his own need to get into higher quality work eventually prompted him to look to New York. He had a tentative job offer there but the red tape of the U.S. Immigration Service prevented him from accepting it.

"The friend who had offered me the job recommended that I check out Toronto. He suggested that Toronto had what I was looking for. High quality of work, good suppliers and Canadian immigration was not as stiff. I applied, had no trouble, and came up here. I went to work for MacLaren Advertising under Alan Fleming who was the creative director. Then, through Dennis Bruce, another South African, I came over here to McCann, and I've been here 10 years. The reason I've stayed so long is because it's been so satisfying. I've had other job offers and I've looked around, but I've found nothing that would have the job satisfaction. It's fun, and the fun of the business is so important to me. That's much more important than the money. And every time I've gotten a bit bored with McCann, something exciting has happened."

The office operates with a group of senior creative teams, made up of art directors, writers and account people. Brian serves as art director on one of these teams and shares the administration duties of the Toronto Creative Director post with his team partner, writer Allan Kazmar. Brian works with the art directors and Allan with the writers. Stuart Eaton is overall Canadian Creative Director. There is a free flow of information in the agency between teams and departments and with the clients. And Brian gives high praise to the creative impetus that comes from the interchanges with the 'non-creative' participants.

Brian and Allan have a number of regular accounts and they pitch in on other accounts that may need help. And they pass on accounts to other teams when things seem to be getting stale. Everyone works at the board or the typewriter. Even Eaton writes, along with his administrative chores.

Everyone is involved in all of the work coming out of the agency because everyone has an interest in keeping up the quality level. When someone leaves on a trip to an overseas office or takes a vacation, that person knows his accounts are going to be managed with the same care he or she gives to them. There are very little politics in the office but there is a high degree of intergroup competition. The loose structure and lack of barriers does not suit everyone and new people sometimes have difficulty adjusting to the openness at first.

Brian comments: "Because of the emphasis on the glamour medium of television, the agency business has developed a lot of younger art directors who did not get a grounding in print. But this is not a problem here because of our image as a top creative shop. We get more recruits than we can handle and we carefully hand pick the ones who can execute because it is very important to us. And although there's some poaching, we don't lose many key people to the other agencies; for the same reasons. People know this is an exceptionally exciting and fun place to work. We treat people the way we'd like to be treated."

There are certainly an overabundance of egregious design and advertising jobs available and it seems surprising when you hear Brian describe the process that made the revolution at McCann because there isn't anything arcane about it.

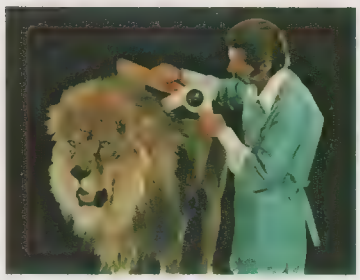
Hire the best people. Provide an atmosphere of cooperation, intense pride, and genuine participation. Have fun with healthy competition. Keep the structure loose and the information network open at every joint. Encourage everyone to grow by sharing the excitement of solving the problems and then nurture their egos by sharing the credit, too. Treat people with decency.

Simple truths. But the paucity of really excellent work and the even greater rarity of healthy work environments in our business are sad testimony to just how hard it *really* is to do what has been done at McCann-Erickson Advertising of Canada, Ltd. And maintaining it may be even more difficult. But if you have people like Brian Harrod, you've got a good start on the problem.

Larry Klein

Commercial for Levi's Pantomine jeans,
Anncr. (VO): Through the years and the years it's been beautifully clear . . .
(cut to bottom half of girl)
. . . that a man and a woman are different right here.
(Cut to waist down shot of man walking)
A man walks in metre. . . .
(cut to waist down shot of woman walking)
a woman walks in rhyme. So Levi's invented a line called Pantomine. Designed for a woman. They're snug in the waist and shaped different behind to reflect feminine taste.
Pantomine comes in denim or cords. To beautify woman and mystify lords. To magnetize eyes and accentuate thighs. So remember in life through the lows and the highs, that whoever you are you can live in Levi's.
Allan Kazmer, writer; George Pastick, director.

Commercial for Philips Hairdryer.
Anncr. (VO): When you've got a lot of hair that has to be dried in a hurry, you need a powerful Philips High & Dry Hair Dryer.
High and Dry has the power to tackle even the biggest jobs and you can use it full force for fast drying, or at medium or low for finished styling. The High and Dry by Philips . . .
(Lion roars)
. . . When you want to look your best in a hurry.
Allan Kazmer, writer; Paul Herriott, director.



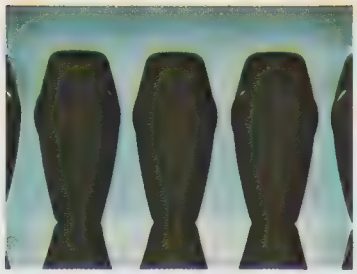
Brian Harrod

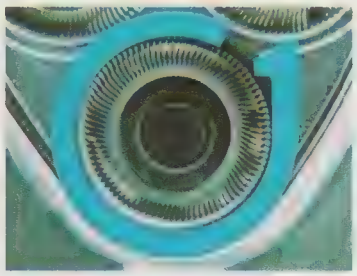
Commercial for Philishave Ladyshave opens with the sound of a small child singing: Ladybug, ladybug, fly away home, the house is on fire, your children will burn . . .
Female voice over: There's a new species of ladybug that's going around. It's a ladybug that makes ladies' legs and underarms very soft and very smooth to the touch. It's the Ladybug Shaver. Philips.
Male voice over: Why not give a Ladybug to a lady? The Ladybug Shaver . . . by Philips.
Allan Kazmer, writer; George Pastick, director.

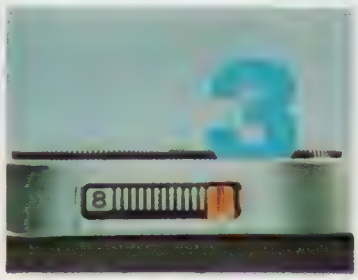
Commercial for Philishave.
Anncr. (VO): There are many reasons why Philishave outsells all other electric shavers combined. One is rotary action, so we made it even better. We doubled the number of blades to give you closer, faster shaves. The second reason is the floating heads, so we tilted their angle for a more comfortable shave. The third reason is the adjustable heads, so we put the switch close to your thumb so you can choose your shave while you shave. Finally, we smoothed out the body to fit your hand better . . . so it fits your face better. This year, each single reason for buying Philishave has been made just a little bit better.
The new Philishave . . . by Philips.
Stuart Eaton, writer; Cinera Productions.

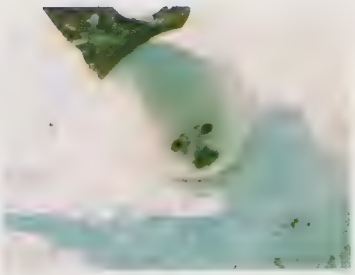
Right: commercial for International Fund for Animal Welfare.
Hunter places foot on baby seal and strikes it in the head with his club. He sticks club in the snow and begins to sharpen his knife. The seal isn't dead, it begins to move feebly. The hunter casually puts the knife back in the sheath and raises club to strike again.
Anncr. (VO): Where does your candidate stand on the killing of baby seals?
Allan Kazmer, writer; Steven Best, director.

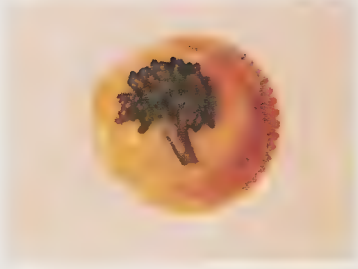
Commercial for Christie, Brown & Co., Ltd.
(Quick sequences of Ritz Crackers being slipped under various goodies)
Singer: Slip a Ritz under ham
Slip a Ritz under jam,
Slip a Ritz under anything.
Under Harvard beets,
Under smoked meat treats,
(Frame of plain Ritz Cracker)
Slip a Ritz under anything but me.
Slip a Ritz under Brie, or a broccoli tree,
Under artichoke hearts, under lobster parts,
Under avocado paste or whatever your taste,
Slip a Ritz under anything you see.
Slip a Ritz. Ritz Cracker.
Allan Kazmer, writer; George Pastick, director.

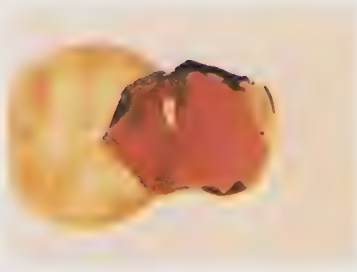


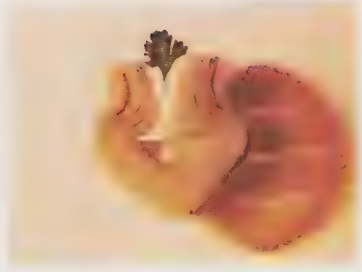




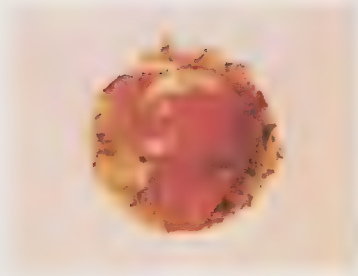


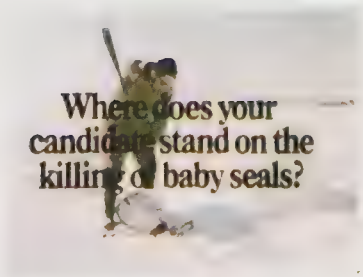






RITZ




Where does your candidate stand on the killing of baby seals?

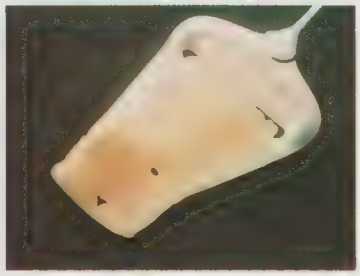
RITZ
under anything.
Slip a Ritz

Demand an answer.

RITZ
under anything.
Slip a Ritz

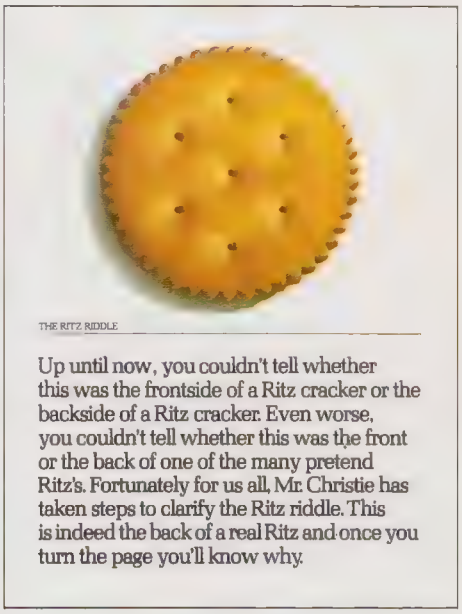
Commercial for Christie Chipmonks.
Anncr. (Voice over delivered in the style of borsch circuit comedian): Long before they even had black and white TV, all the monks in the monasteries made something, like jam or bread or bagels or wine. It seems they all had some kind of shtick except one. All *they* had was potatoes, which ain't exactly earth shattering. Now one day, one of the bright young monks was fooling around with some potatoes when he suddenly discovered something terrific to eat, so he named them "Chips", after his dog. He tried them out on a few of his pals. They were a big hit and in no time they were cranking them out. Pretty soon, the place was in the chips.
Now, naturally, it's a very old secret recipe, only recently made available to the general public. That's you. You get two whole stacks in every package and, somehow or other, every potato chip is perfectly formed. Which is weird. Today you can ask for them just the way they did centuries ago.
(One monk walks up behind another who has chips.
Monk: Give me a chip, Monk.
Anncr. (VO): The old Chipmonks by Christie.
Alan, Marr, writer; Paul Herriott, director;
Mel McKelvie and Brian Herrod, art directors.

Commercial for Holland Cheese
Anncr. (Female VO): Come on. You're a big, grown up person now. You're not afraid of a little ball of imported cheese, are you?
Just because it says it's imported doesn't mean it's going to taste strong. Edam and Gouda cheese from Holland wouldn't want to scare you for the world. Both Edam and Gouda are very easy on the taste buds. And easy on the food budget. Come on . . . try Edam and Gouda from Holland. It won't bite.
Allan Kazmer, writer; Stephen Goldblatt, director.



Brian Harrod

Ads for Christie, Brown & Co., Ltd. The Mother's Cookies ad was printed on kraft paper to match the packaging and was a full page insert in newspapers. Harrod also designed the packaging. The Ritz ad was a two-page, front and back ad. Allan Kazmer was the writer on all three. Tim Saunders was the photographer for the Wheat Thins ad. Tony Kew illustrated the Mother's Cookies ad and Roger Hill the Ritz Crackers ad.



CHEESE RITZ EXPLAINED:
BOTTOM
TOP
LEFT SIDE
RIGHT SIDE
WEIGHT
CROSS SECTION
TWICE BITTEN
PERFORATIONS 7
CHEESE
RITZ
CRACKERS
THE PACKAGE

RITZ
HERE'S 15¢
TO SLIP A RITZ.
15¢
SAVE 15¢
15¢
15¢
15¢

MR. SALTY'S DILEMMA.
To knot or not to knot.
Every day of every year, Mr. Salty has to face the knotty problem of pretzel making. "Do I knot today. And please the traditional pretzel lovers, the ones who love Mr. Salty knotted pretzels. Or do I not knot. And please all the pretzel lovers who have gone straight and who think Mr. Salty straight pretzels are best." Well, it never fails that after much deliberation and soul searching, Mr. Salty daily decides in favour of Pretzel Diplomacy.
1
2
3
First, he starts up his pretzel knotting machine and knots a whole bunch of pretzels. Then, a bit later, he starts up his straight pretzel machine and makes a whole batch of straight pretzels. And, when the day is done, Mr. Salty opens himself a beer, sits back and considers. "With the quality ingredients I use, be it straight or knotted, if a beer is worth its salt, it's worth Mr. Salty pretzels." From Christie.
mister salty
IF A BEER IS WORTH IT'S SALT, IT'S WORTH MR. SALTY.

MR. SALTY'S PRETZEL PARADE
1.
Pretzel Sticks
All Mr. Salty did here is forget to tie it in a knot
2.
Pretzelettes are just like pretzel No. 4 only they're smaller. For smaller hands. Perhaps for smaller mouths. For smaller gatherings. Ask Mr. Salty. Only he knows for sure
3.
Pretzel Rings
Next to her wedding ring Mrs. Christie likes this ring best
4.
This is Mr. Salty's flagship. The traditional pretzel pretzel. If you don't like this pretzel, then you just don't like pretzels.
MISTER SALTY
IF A BEER IS WORTH IT'S SALT, IT'S WORTH MR. SALTY.

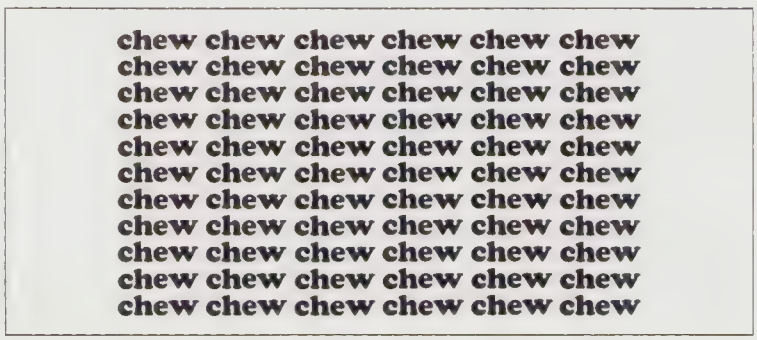
Brian Harrod

Left: ads for Christie, Brown & Co., Ltd.
Allan Kazmer, writer; Tony Kew, illustrator.

Ad for International Fund for Animal Welfare.
Allan Kazmer, writer; Heather Cooper, illustrator.

One of series of ads for L'aperatel at Harbour Square, a condominium development. Allan Kazmer, writer; Allan Mardon, illustrator.

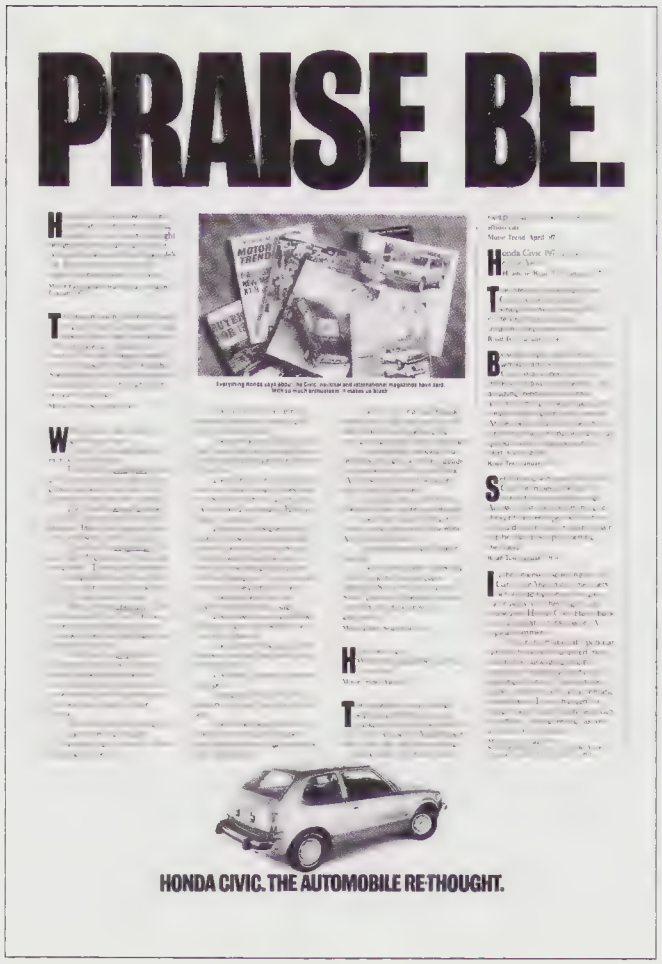
Three car cards designed to appear as a sequence for Tootsie Roll Limited. Allan Kazmer, writer; Tony Kew, illustrator.

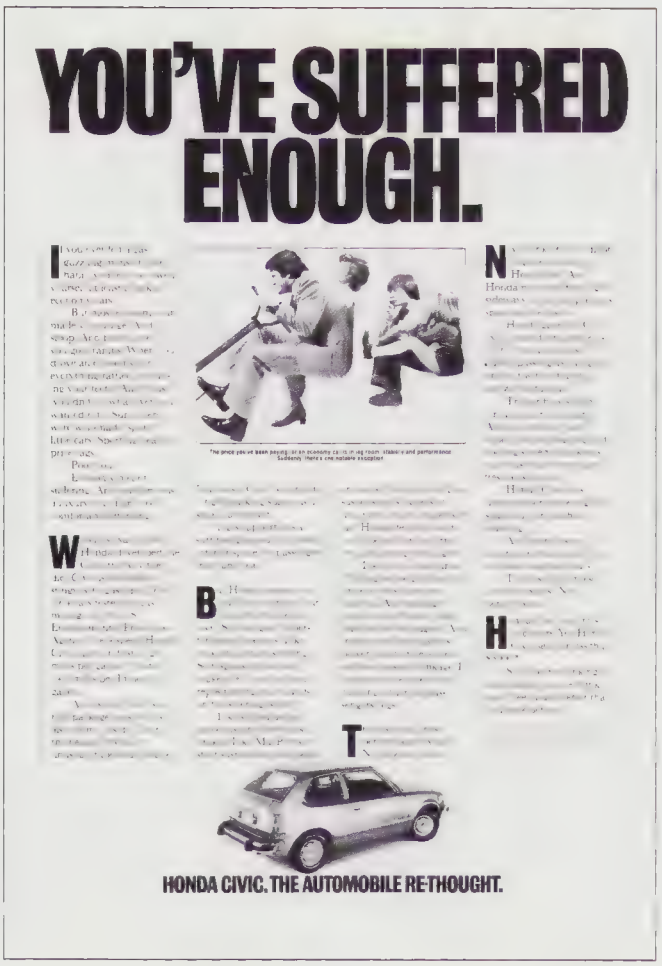


Brian Harrod

Poster for Holland Cheese. Allan Kazmer, writer; Bert Bell, photographer.

Two full page newspaper ads for Canadian Honda Motor, Ltd. David Goldfarb, writer. Bruce Horn, photographer on "Praise Be"; Bob Wigainton, photographer on "Suffered Enough".





CA·79

20th ANNUAL EXHIBITION SPONSORED BY
COMMUNICATION ARTS MAGAZINE

Call for entries

Work that has been produced or published between July 1, 1978, and June 30, 1979, is eligible for CA-79. Deadline for submitting entries is July 1, 1979.

A distinguished, nationally representative jury of outstanding designers, art directors and writers will select the CA-79 exhibition.

The largest (17,000 entries last year) of all the juried competitions, this is also the toughest to make—six times as difficult as the next largest show. Having your work selected is of corresponding significance.

All of the winning entries will be handsomely reproduced and everything that is in color will be shown in color in the CA-79 Annual, a 270-page special November/December issue of *Communication Arts* Magazine. 44,000 copies of the Annual will be in circulation, assuring important exposure to the winners.

Handling fees offset the expense of processing the entries, transportation for the judges, the judging session, etc. They are the only fees that will be charged. There are no acceptance fees. The winners get only the glory . . . no bills, and an "Award of Excellence" certificate.

Preparation of entries

Submit *unmounted* tearsheets or photographs or transparencies or paper-mounted 35mm slides, *no glass*. All television commercials must be 16mm or ¾" tape cassettes NTSC. TV series should be spliced together without leaders. Radio commercials must be on magnetic tape, 7½ ips. Campaigns and series entries should be limited to a maximum of five pieces for print and a maximum of three commercials for TV or radio. *Please do not send any original art.* CA cannot be responsible for damage or loss of any entry. All entries become the property of *Communication Arts* and their submission acknowledges the right of CA to use them for exhibition and publication purposes.

Form A

Form A and the remittance must accompany your package of entries. If more than one package is mailed, indicate on the outside wrapping: "Package No. _____ of _____ packages."

Form B

This form (or a facsimile of it) must be *taped* to the *back* of each entry. If the entry is a campaign, a Form B must be taped to each piece. If a piece is to be entered in more than one category, a duplicate piece with its own Form B and entry fee must be submitted.

Eligibility

Any work produced or published after July 1, 1978, is eligible, and it may originate from any country. Work from 12 nations has been represented in past Annuals. English translations are helpful to the judges.

Acknowledgment of receipt

If you desire acknowledgment of your entry, please enclose a stamped, self-addressed envelope. No other acknowledgment will be made.

No return of entries

It is not possible to return entries. The only exception that can be made is for television entries, if *each* entry is accompanied with a $5 return service fee. Any television commercial selected for the Annual *cannot* be returned, and the service fee will be refunded.

Handling fees

Single units . . . $5 each. Print campaign or series . . . $10.
TV commercials and radio commercials . . . $10 each.
TV and radio series . . . $15.

No acceptance fee will be charged.

Notification of acceptance

Accepted entries will be notified on or before October 1st. Complete credits and any necessary material for reproduction in the Annual will be requested at that time.

Awards

Award of Excellence certificates will be mailed in January, 1980.

Mail Entries to:

CA-79
P.O. Box 10300
410 Sherman Avenue
Palo Alto, California 94303

Categories

CONSUMER MAGAZINE ADVERTISING
1A Single ad, any size, including spreads
1B Campaign—limit of five pieces ($10)

CONSUMER NEWSPAPER ADVERTISING
2A Single ad, any size, including spreads
2B Campaign—limit of five pieces ($10)

TRADE/INSTITUTIONAL ADVERTISING
(Including trade/institutional advertising which appears in consumer magazines and newspapers)
3A Single ad, any size, including spreads
3B Campaign—limit of five pieces ($10)

POSTER
4A Outdoor, 24-sheet or larger, including painted
4B Series of 4A—limit of five pieces ($10)
4C All other posters, including car cards
4D Series of 4C—limit of five pieces ($10)

RECORD JACKET
5A Single record jacket
5B Series of 5A—limit of five pieces ($10)

PACKAGING/LABELING
6A Single package or label
6B Series of 6A—limit of five pieces ($10)

TRADEMARK
7A Company name and nature of the business must be placed next to the mark for judges' information or the mark will be disqualified
7B Corporate identity (mark, signage, letterhead, identity manual, etc.)—limit of ten pieces ($10)

LETTERHEAD
8A Letterhead/envelope
8B Business paper series—limit of five pieces ($10) (Letterhead, envelope, business card, invoices, etc.)

COMPANY LITERATURE
9A Annual report
9B Facilities/institutional booklet or brochure
9C Product/service booklet or brochure
9D Folder/announcement
9E Series of 9D—limit of five pieces ($10)
9F Catalog
9G Miscellaneous company literature (data sheets, sales presentation kits, sales promotion materials, direct mail, etc.)
9H Series of 9G—limit of five pieces ($10)
9I Company/association publication page/spread/section

EDITORIAL
10A Consumer magazine (page or spread or section)
10B Trade magazine (page or spread or section)
10C Newspaper (page or spread or section)
10D Entire issue of magazine

BOOK
11A Complete unit
11B Cover or jacket

TV ADVERTISING
12A TV commercial, 16mm film or ¾" tape NTSC ($10)
12B TV commercial series, 16mm film or ¾" tape NTSC, maximum of three commercials, spliced together without leaders ($15)

RADIO ADVERTISING
13A Radio commercial, magnetic tape, 7½ ips ($10)
13B Radio commercial series, magnetic tape, maximum of three commercials, spliced together, 7½ ips ($15)

SELF-PROMOTION
14A Printed promotion for design firms, advertising agencies, printers, paper companies, others involved in graphic communication
14B Series of 14A—limit of five pieces ($10)
14C Art/design clubs communications/promotion
14D Series of 14C—limit of five pieces ($10)

MISCELLANEOUS
15A Greeting cards, including Christmas cards, birth announcements and invitations (company announcements and invitations belong in company literature)
15B Display (point of purchase, trade show exhibit, lobby display, etc., limit of five slides)
15C Signage, interiors, architectural graphics (limit of five slides)
15D Calendars
15E Menus
15F Television/radio station promotions, lead-ins, slides, etc.
15G Anything not covered in previous categories

PLEASE NOTE

Illustration and photography categories are not included in CA-79. All work in these categories should be submitted to The ART Annual, a separate show and special issue of CA, with an entry deadline of March 21.

Deadline for entries is July 1

B Tape this form or facsimile to back of each piece submitted to CA-79 (no paper clips).

CATEGORY — NUMBER | LETTER

For campaigns or series only
This is No ____ of ____

FOR CA USE

SUBMITTED BY

COMPANY

B Tape this form or facsimile to back of each piece submitted to CA-79 (no paper clips).

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CATEGORY — NUMBER | LETTER

For campaigns or series only
This is No ____ of ____

FOR CA USE

SUBMITTED BY

COMPANY

A This form and remittance must accompany entries submitted to CA-79.

P.O. Box 10300 410 Sherman Ave. Palo Alto, CA 94303

NAME PHONE

COMPANY

ADDRESS

CITY STATE ZIP

____ Single units ..... @ $ 5 Each $____
____ Campaigns series ..... @ $10 Each $____
____ TV Commercials ..... @ $10 Each $____
____ TV Commercial Series ..... @ $15 Each $____
____ Radio Commercials ..... @ $10 Each $____
____ Radio Commercial Series ..... @ $15 Each $____
____ TV Return Fees ..... @ $ 5 Each $____

$____ Total Fee

FOR CA USE — DATE PROCESSED

☐ Self-addressed stamped envelope included for acknowledgment

Lisl Dennis

Though the images on the following pages may belie the degree of specialization, and her area of assignments is broadening, Lisl Dennis has built her reputation as a travel photographer. Her credentials include membership in the Society of American Travel Writers, the New York Travel Writers Association and the American Society of Magazine Photographers.

Lisl is the travel photography columnist for *Travel Agent* magazine and she and her husband, Landt, are the contributing travel team to *Apartment Life*. This parallels the many travel articles they have created as photographer/writer team for a number of magazines and newspapers.

She has also just written a book for amateur travel photographers, and has 10,000 slides on file with The Image Bank.

The daughter of an architect, Lisl grew up in Far Hills, New Jersey. "I lived a rather interesting contradiction. I went to private school and dancing school, but on the weekends I'd play in the hay loft with the farm kids." This, she felt, was a contributing factor in her ability to relate to a wide range of people and situations.

At 18, having already decided she was going to be a photographer, she opted to skip college and left for a year in Europe where she studied sculpture in Florence, but mostly photographed in the countryside of Italy, Switzerland and England. Returning to the U.S., she got a job as a cabin girl on a ranch in the Gros Ventre Mountains of Wyoming where she recorded the ranch life and the spectacular surroundings.

Summer over, Lisl moved to Boston and got a job as a 'gofer' with an interior decorator. Then she made a selection of her European and Wyoming photographs and had a color lab make prints. Armed with this portfolio, and seeking a job in photography, she got an appointment with Gordon Converse, chief photographer for the *Christian Science Monitor*.

He glanced at her color photographs in silence and then informed her that she should learn to see in black and white before she thought about color, and if she wanted to get started in photography she should have a portfolio of images on a single theme.

Angry, but determined, Lisl saved her money and made a trip to Sicily where she spent three busy weeks photographing the people and rural life around Mt. Etna, in black and white.

Back in Boston, she got a big break. She had a show of her prints in a cafe on Newbury Street and this was seen by a photographer for the *Boston Globe*.

"This was 1968. The women's movement was urging companies to fill feminine gender quotas. The *Globe* was the only Boston paper without a female staffer. I was asked, on a six-month probationary basis, to help in the dark room. If I fit in with the 25 fellows, proving myself useful and promising as a rookie photographer, I could stay."

She learned the darkroom basics and within the six months she got out of the darkroom and into radio cars to experience a staffer's normal day. This led shortly to her own assignments and for two years she covered a range of subjects from construction sites, fires, funerals and freckle contests to feminist rallies, homes for unwed mothers, and a feature on the wives of Nixon's cabinet members.

"Everything but murders. They usually happen at night and I had a day shift. More important than the technical photo skills I learned was the social scope these assignments demanded of me. Handling up to four of these a day, I found myself with the likes of Teddy Kennedy at a morning press conference and a drug rehabilitation center in the afternoon."

Lisl left the Globe to marry Landt Dennis. Their plan was to specialize in the travel field as a team. Landt had been a staff feature writer on another paper. Prior to that, he had ten years of experience with the travel industry doing public relations and working for the American Society of Travel Agents. He had once been a tour guide for Thomas Cook & Son.

They were invited on an inaugural press trip of Thai International Airlines from Bangkok to Sidney. Scandinavian Airlines would fly them to Bangkok. Having a small assignment from a trade publication to cover the destination, they decided to gamble. Taking practically all of their savings, they turned the two-week press trip into a two-month story and photo gathering odyssey, stopping in southern Russia, Greece and Denmark.

Back in New York, they discovered how tough it was to place travel articles with magazines and newspapers. They weren't even able to cover their expenses. And, without many samples of their work as a team, they found it difficult to get other assignments. This led to a period of the "starving artist" routine with Landt picking up whatever free lance work he could find and Lisl working as a Kelly Girl, receptionist, proof reading, etc. Finally she got a job in a photo studio producing catalogs for big firms. "I assisted the photographer doing everything from dismantling merchandise set ups to mix-

©1979 Barbara Bordnick

Right: museum guide wearing authentic 18th century dress of the Friesland District at Farm Museum in Hoorn, Holland.

Rose petals and a barefoot boy on cathedral steps in Chichicastenango, Guatemala.

Volcano near Antigua, Guatemala.

Festival clothing on a waiter at the Mayan Inn, Chichicastenango, Guatemala.

Desert police uniform in Jordan.

Girl in Nebaj, a mountain village in northern Guatemala.

ing cement and building pine paneled walls for pots to hang on, but I learned a lot about lighting, the need to watch for tangents and be neat, plumb and square with still life shots. Today, when I shoot food or shopping photos for travel clients I lean on my studio experience."

Slowly, with aggressive marketing of articles, their reputation grew and they began getting more assignments from publications. They also collaborated on two books. One, "Catch the Wind—A history of Windmills and Windpower," became an award winner.

On an assignment for *Marathon World*, they were in Savannah. One of the restored houses she photographed belonged to an advertising agency principal. He asked Lisl to send a portfolio and this resulted in an assignment for a series of farming photographs for Kaiser Agricultural Chemicals ads.

With a combination of a strong reputation in travel, other assignments, book royalties and a growing number of transparencies available for stock rentals, the future is bright. At the time of this publication, Lisl is off for assignments in Spain and Egypt. Her book, "How to Take Better Travel Photos" (H.P. Books, 145 color illustrations) has an advance sale of 10,000 copies and a nearly unlimited potential. The publisher estimates that 70% of all photographs are taken by vacationers, and many could be looking for professional advice.

R.S.C.

Mountaineer's boot with flowers in Grimentz, Switzerland.

Boat in Barbados.

Right: photographs from an article on "The Bulb Barons" in Holland written by Landt Dennis and photographed by Lisl for *Town & Country*. Frank Zachary, editor; Linda Stillman, art director.

Lisl Dennis

Window of house in Algarve, Portugal.

Carousel operator in Venice.

Boy with rug in Puerto Vallarta, Mexico, for *Apartment Life Magazine*; Dorothy Kalins, editor in chief.

Right: scene in Western Massachusetts for the Massachusetts Division of Tourism.

Lisl Dennis

Images from an assignment for the Belgium National Tourist Office; Frederique Raeymaekers, director of U.S.A. office. The photograph on the cover of this issue is from the same assignment.

Lisl Dennis

Photograph for an article on day trips out of London for *Apartment Life Magazine*; Dorothy Kalins, editor in chief.

Cover photograph for "Catch the Wind—A History of Windmills and Windpower," an award-winning book done in collaboration with her husband Landt Dennis.

Right: ad photographs for Kaiser Agricultural Chemicals. Cunningham, Tallman, Pennington, agency; Sarah Gump, art director.

The drawings of Lloyd Crider

"Rather casually, perhaps, you asked if I would make some notes on the work. I will. I believe that an artist serves his work best by saying very little about it, but who among us can resist such an invitation. So, bear with me.

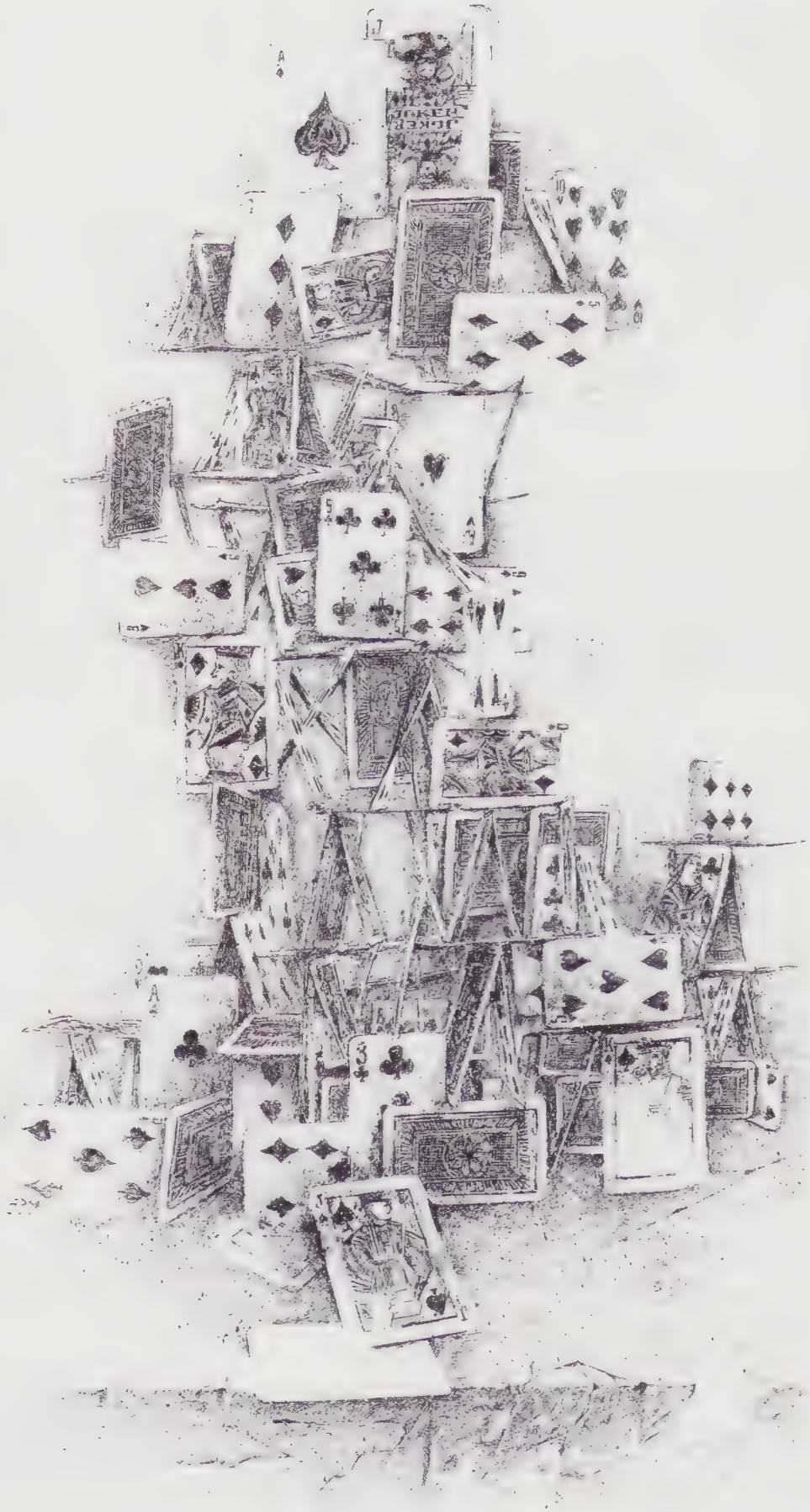
"*The Empire* is very simply what it seems to be. I would love to see this drawing used as a cover for an annual report, but the men who produce annual reports see the world differently than I.

"*Waiting for Wiley Post* is a tribute to the grand heroes of my youth who had the grace to die before growing old. It's a wish that they might return for one more hour of adulation, not for their sake, of course, but for ours.

"*Reflection of a Preposterous Illusion* says that man sees himself as he sees himself, whether or not there is any substance to warrant the seeing.

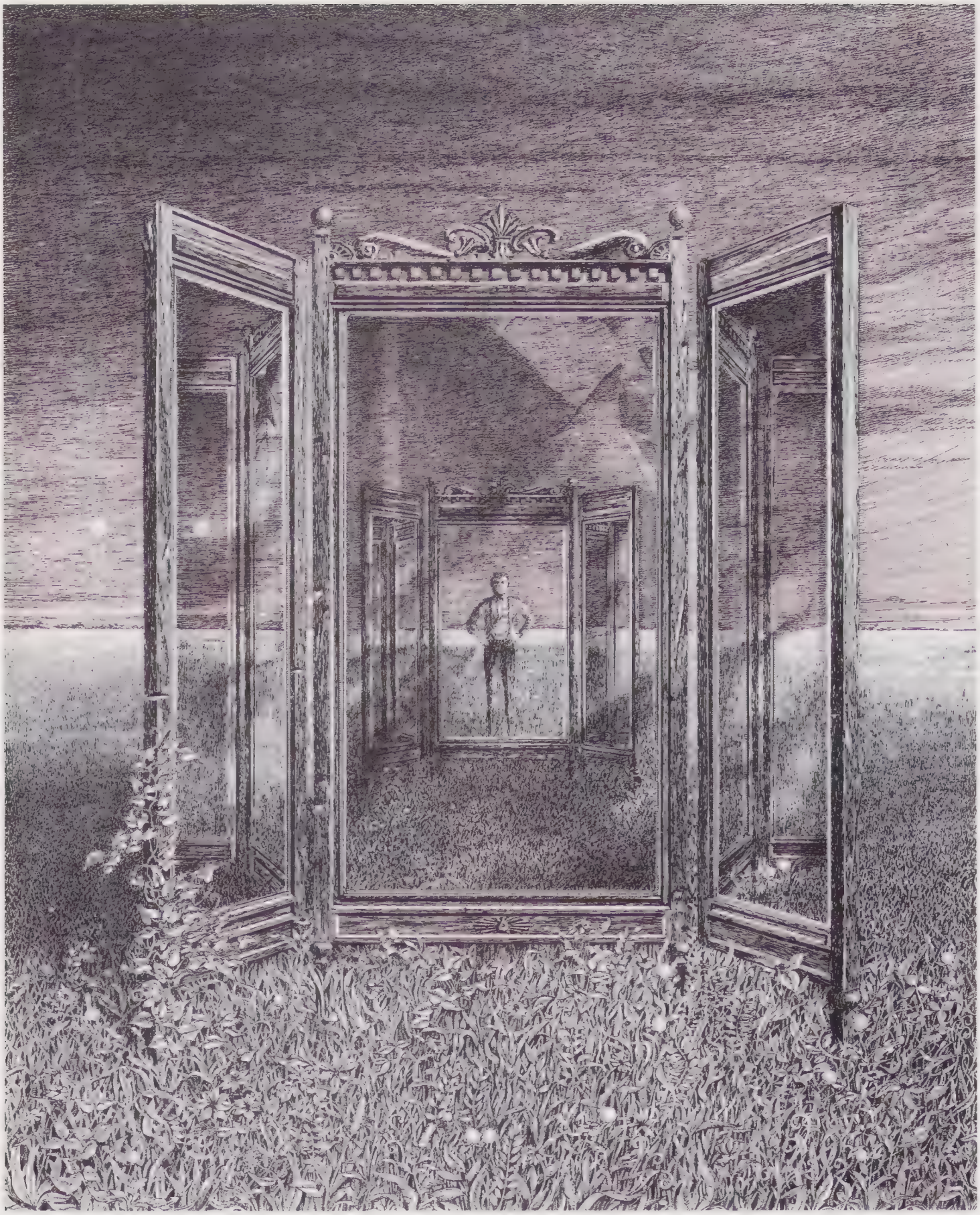
"*Chartreuse for the World* is a drinker's light tip of the hat to his favorite liqueur. The notion that it serves all mankind by being a sure cure for his worst affliction (ambition) I believe is valid; but this is perhaps not the time to pursue it."

Lloyd Crider lives in Minnetonka, Minnesota, and is currently an art director with D'Arcy-MacManus. He had previously been with Campbell-Mithun in Minneapolis and freelanced design and illustration for six years.



The Empire

Waiting for Wiley Post

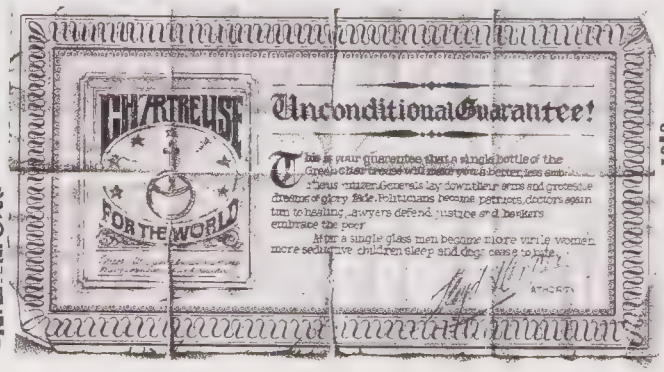


Reflection of a Preposterous Illusion

SURE CURE FOR AMBITION

CHARTREUSE, A FULL-BODIED APHRODISIAC, MADE BY THE CARTHUSIAN MONKS NEAR GRENOBLE SINCE 1605, IS SAID BY SOME TO HAVE THE POWER TO RESTORE YOUTH, TO GRANT LICENTIOUS WISHES AND TO CLARIFY THE MIND (THE LAST CLAIM IS IN SOME DOUBT). WHEN TAKEN WITH A PURE HEART AND A FULL STOMACH IT WILL SERVE AS AN INDULGENCE RESCINDING ALL OBLIGATIONS FOR PAST SINS. IT WILL RESTORE THE DRINKER TO A STATE OF GRACE.

CHARTREUSE HAS BEEN PROVEN TO CURE GOUT, MUMPS, PIMPLES, FALLING HAIR AND EMPTINESS OF THE SOUL. IT IS A REMEDY FOR HARDENING OF THE HEART, UGLIES OF THE SPLEEN AND SERVES ALL MANKIND BY BEING A SURE CURE FOR HIS WORST AFFLICTION, AMBITION.



Chartreuse for the World

Cook and Shanosky

Roger Cook and Don Shanosky moved their design studio from Manhattan to Princeton, New Jersey, two years ago. Apart from the reduction in commuting time—Don lives in New Jersey and Roger in Bucks County, Pennsylvania—and some annoying delay in getting photostats, there is not much of a perceptible difference. Except Cook's new beard.

They still work in tight, cleanly-designed quarters, face to face across a pair of butted desks, in a set-up reminiscent of partners in an old-time loan company. They find the arrangement compatible, not for the same reasons that affected mistrustful financial operators, but because almost everything they do is shared: design development, client contact, production control, even billing. Cook seems to speak for the pair more than the laconic Shanosky, but that may have been the flavor of a given afternoon.

The partners first met when Cook, then an art director at N.W. Ayer in Philadelphia, hired Shanosky to do a free-lance illustration for a house ad. The ad made the CA show and Graphis Annual, but the opportunity to work together again didn't arrive until years later, after Don had done a stint in the Army, and both wound up on the staff at Graphic Directions in New York.

They arrived there by varied routes. Cook was graduated from Pratt in 1953, in a class which also boasted "Steve Frankfurt, Len Sirowitz, Steve Horn and a couple of others who have done pretty well." He joined a small staff at Color Form Toys, where the limited amount of design work required meant that part of his time went into other activities, like sales. To get back to design, he switched to the Paul Klepner pharmaceutical agency, followed by Channel 13 in Newark, then Ayer and Graphic Directions.

Shanosky is a product of the Philadelphia Museum College of Art. After a short free-lance period, "where I learned how much I didn't know about the business," he joined the promotion department of the Philadelphia Inquirer, and then was hired at Graphic Directions. Rejoined there, they worked "more or less together" for three years, before deciding to strike out on their own.

They opened their door in 1967, and the face-to-face, share-everything style of work dates from that beginning. The firm was started with no accounts, or even any firm prospects. "We sent out one mailer and I went to see a few potential customers," Cook recalls, "and we got a job that week." They have seen no reason to alter their style or approach in the years of steady growth that followed, except for the relocation from New York to Princeton. When they first made the move, Cook says, it was with some trepidation. "Like severing the umbilical cord, but we figured if we don't do it now, we never will." They chose Princeton because they had clients in New York, in Philadelphia and in New Jersey, which dictated the general area, and "if you're going to be in New Jersey, you wouldn't pick Secaucus." Most of the pre-relocation clients have stayed, and new ones have been added, all of similar calibre, including a couple right in Princeton.

Visited in mid-March, they were deeply immersed in annual reports—five of them in development all at the same time, for clients ranging from Cluett, Peabody to Macmillan—and they were making arrangements to spend the next day in New York, at the Macmillan offices, where they would be putting the final touches on this year's report. They do that from time to time, Cook noted, "when we get down to the 11th hour."

Annual reports, Cook emphasized, are just one aspect of their business, which is also strongly oriented to other corporate graphics assignments, from capabilities brochures to corporate identity programs, and to the creation and development of symbol systems. They are now immersed in the second phase of a symbol program for the U.S. Department of Transportation.

Initiated about three years ago, this assignment arose from federal concern with the proliferation of symbol systems. "Every time an airport is built, or a bus terminal, the architect hires a designer and they design another set of symbols." The Department of Transportation came to the A.I.G.A., which formed a committee consisting of such luminaries as Geismar, DeHarak and Vignelli, who studied the problem, developed a set of guidelines, and then decided to hire a design firm. They picked Cook and Shanosky for the assignment.

"We were reluctant. These are our peers, all fine designers eminently capable of doing the job themselves, and now they were going to be clients. Actually, we became part of the committee, and it's worked out very nicely." The second set of 21 symbols is now in final development, and a similar project is coming up, for the Veterans Administration.

About symbol design, Cook says: "It always appears so simple, when it's done, but it's difficult to tear away all the garbage and arrive at the seed—the essential, pure communication that will convey the message without anything unnecessary. Sometimes you can work as long as six months on a symbol, but when you finally have it, I guess it's like giving birth." The process, in fact, is related to their approach to all design, where the search is for "a central idea, and everything should be evaluated in terms of its effectiveness in communicating that idea."

The same emphasis on essence and simplicity governs the way Cook and Shanosky run their operation. They work with one staff designer, and have just added a second. Everything else is free-lance, from mechanicals to secretarial and clerical duties. They do their own selling—most of it on the basis of referrals and recommendations—without a rep. "We like it tight-knit. Compact. Not fat with excess human weight. And, anyway, the clients want

AIGA poster showing the first 34 symbols in the design program for the Department of Transportation. Use of the international symbol for access for the handicapped was also recommended.

Symbol Signs

Public Services

Telephone
Mail
Currency Exchange
First Aid
Lost and Found

Baggage Lockers
Elevator
Toilets, Men
Toilets, Women
Toilets

Information
Hotel Information
Taxi
Bus
Ground Transportation

Rail Transportation
Air Transportation
Heliport
Water Transportation

Concessions

Car Rental
Restaurant
Coffee Shop
Bar
Shops

Processing Activities

Ticket Purchase
Baggage Check-in
Baggage Claim
Customs
Immigration

Regulations

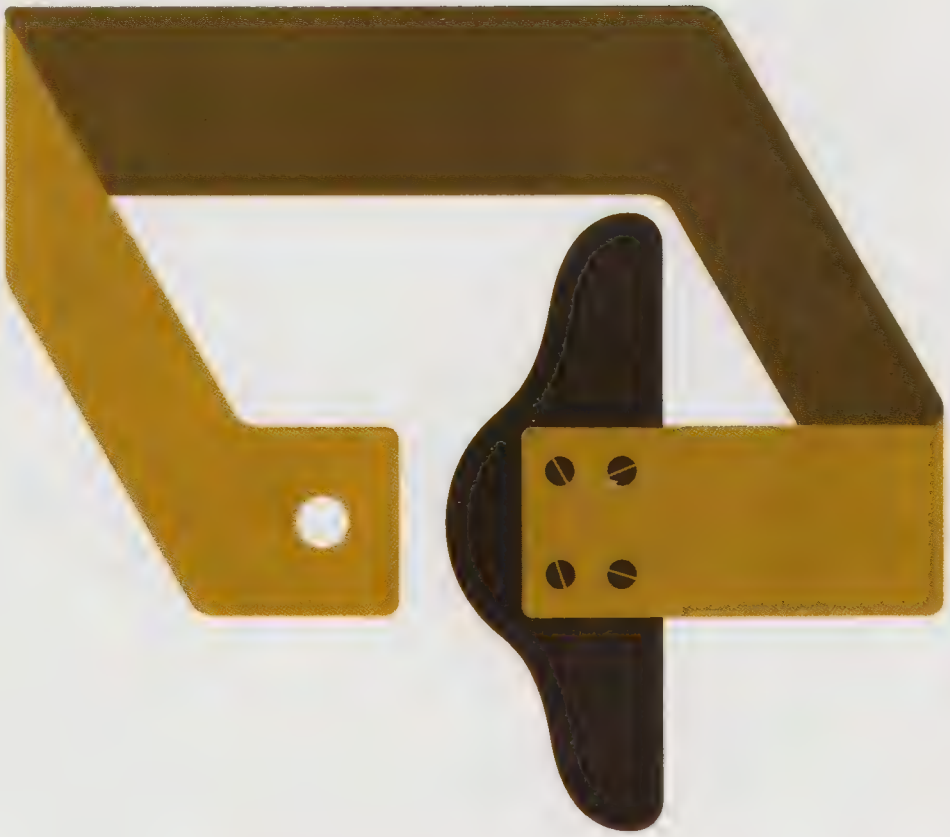
No Smoking
Smoking
No Parking
Parking
No Entry

us there, listening to their problems first-hand. There's no interpretation through a middleman, which can lead to misunderstanding and a loss of precision. It's so easy to get big; but for us, this works."

This attention to detail extends to the economics of production. Right now, they are raising some rather sticky questions with their type houses, asking why they get charged each time a job is set when, as in the case of annual reports, much of the material is identical with the previous year's setting, and preserved on tape requiring only occasional corrections, and no new keyboarding. The answers will be interesting.

What often concerns them, Cook says with some passion, is the absence of any effort to educate the broad populace to good design. "The visual element is such a strong factor in our lives, why aren't we teaching students in school the ability to see? We use our eyes to find doorways, handles and knobs. But when it comes to really looking at something we're going to live with, most people furnish their homes and their lives with what's available in the store, or what seems to be the latest trend. We should develop the ability to see. It's an area that could be developed."

Mill Roseman



Trademark for The Johnson Companies, financial and planning services.

Ciba Services symbol, Ciba-Geigy.

Trademark for Intracolor Corp., manufacturers of dyes and chemicals.

Symbol for Christian Theological Education of the United Presbyterian Church, U.S.A.

Theme illustration for AIGA call for entries, catalog and other printed materials for 1972 exhibition of packaging design.

Annual report for Subaru of America, Inc Arthur Beck, photographer.

Cover of a brochure for Indocin, a product of Merck Sharp & Dohme.

In active stages of moderate
Osteoarthritis of the Hip
Knee pain might be the first presenting symptom

move aggressively toward its goal of offering Subaru owners the best replacement parts support in the United States today.

The Subaru Organization and Facilities

The Subaru of America organization is staffed by over 250 loyal and dedicated employees located at the following facilities:

—Subaru of America, Inc., the national importer of Subaru vehicles and replacement parts, located in Pennsauken, New Jersey.
—Master Parts Depot in Pennsauken, New Jersey.
—Master Parts Depot to be opened in February, 1979 in Carson, California.
—Subaru Technical Center, Inc., located in Santa Ana, California.
—Subaru of Southern California, Inc., a wholly-owned distributor located in Santa Ana, California, whose territory includes Southern California and a portion of Nevada.
—Subaru Atlantic, Inc., a wholly-owned distributor located in Columbia, Maryland, whose territory includes Maryland, North Carolina, Virginia, West Virginia, and the District of Columbia.

Subaru of America, Inc., which is a publicly owned company with over 2,000 shareholders located throughout the country, is operated autonomously by American management. This autonomy has enabled the Company to react quickly to U.S. market conditions and to sponsor new vehicle concepts in response to consumer demand in this country. The success of these efforts is based on the close working relationship that has developed between Subaru of America, Inc. and Fuji Heavy Industries Ltd., the manufacturer of Subaru vehicles and replacement parts.

The total Subaru organization consists of an estimated [illegible] 000 people employed by fifteen distributors and over 700 dealers located throughout the country. Thirteen distributors are independent entrepreneurs who are dedicated to the development of their own regional markets. The presence of distributors in the separate regions of the country has enabled the Subaru organization to recognize changing market conditions and consumer demand in the various distributor territories.

Subaru Events and Community Involvement

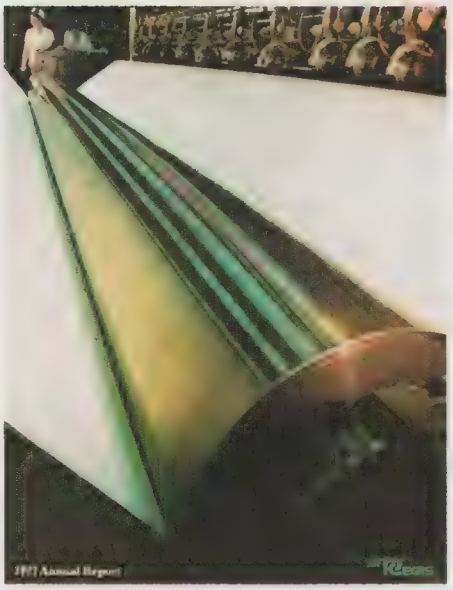
1978 was a special year for Subaru. Sales of Subaru vehicles exceeded [illegible] units for the first time in 1978, the Company's tenth anniversary in the United States. The achievements of Subaru of America, Inc. during its tenth year existence were officially recognized on November [illegible], 1978, by the Governor of New Jersey and the New Jersey State Legislature. Noting that Subaru sales have reached almost a half billion dollars from sales of only four million dollars in 1968, the Governor stated that "growth of Subaru has made a substantial contribution to the economy of Southern New Jersey and will contribute to further the economic development of the area." Governor Byrne cited Subaru as a viable and important factor in the automotive industry.

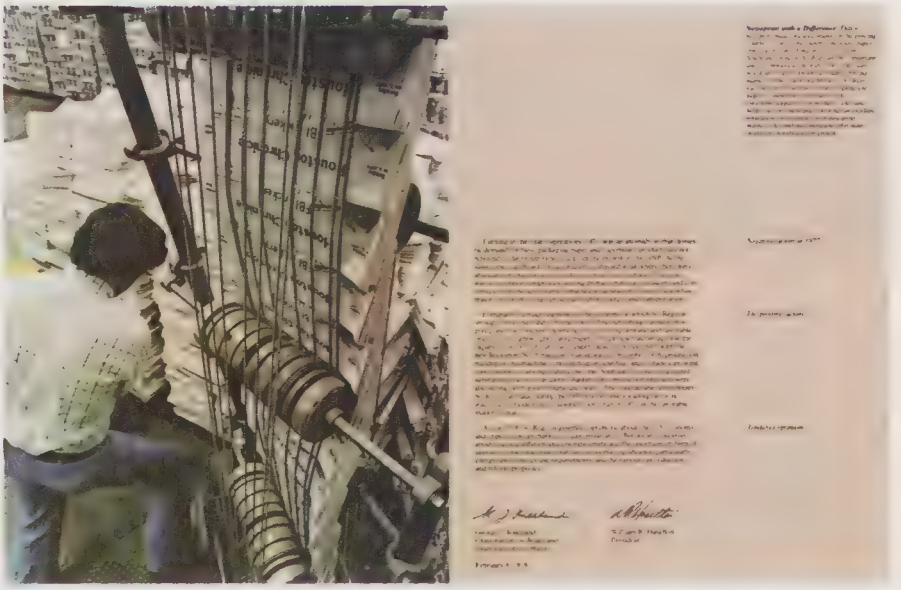
This recognition by the State of New Jersey was due, in part, to the Subaru commitment to the consumer and concern for the community. The Company supports local community activities as well as national amateur athletics. In 1976 Subaru became a corporate sponsor of the U.S. Ski Team. Through this association, which has been rewarding for both the U.S. Ski Team and Subaru, Subaru has recognized the need for the business community to support amateur athletics. Local community involvement includes, among other things, a program to sponsor local little league baseball teams throughout the country—the Subaru BRATS.

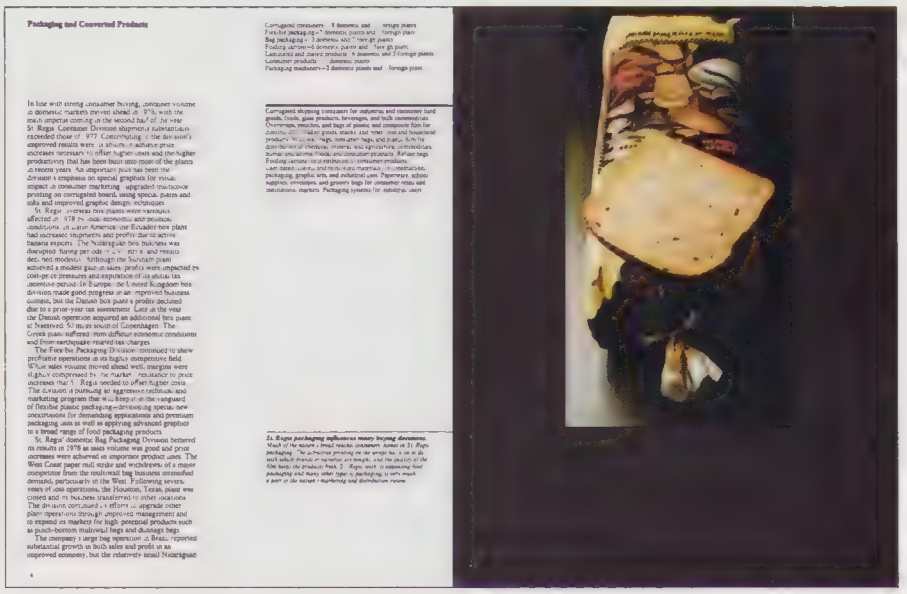
Special incentive programs were sponsored in 1978 by Subaru of America, Inc. and the thirteen continental distributors. These programs provided prospective customers with an additional [illegible] to view the Subaru model line and thus [illegible] traffic at Subaru dealerships. The [illegible] Sweepstakes provided [illegible] horsepower engines [illegible] with national prizes of [illegible]

1976 Annual Report

Business Review
Kraft Paper and Paperboard.
Printing and Packaging Papers.


1977 Annual Report

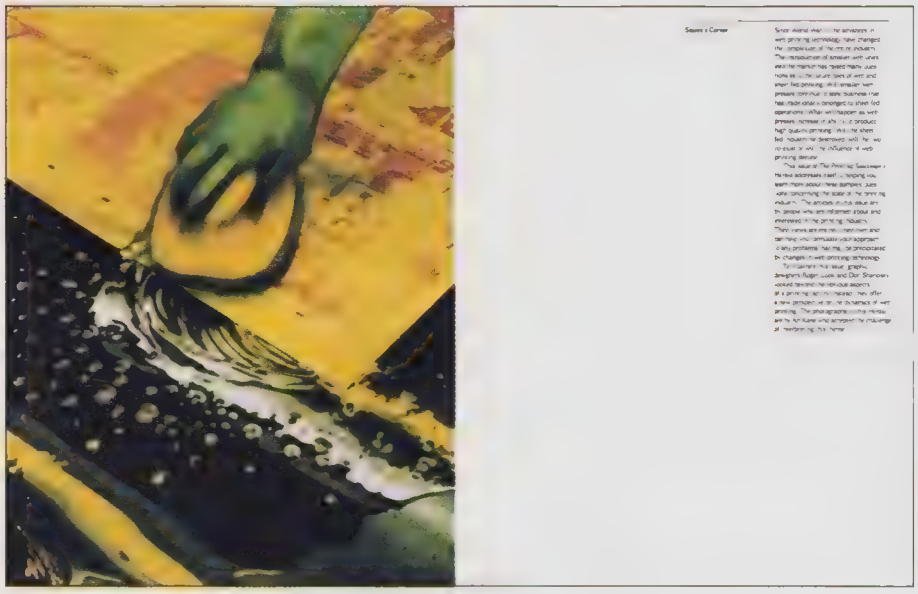


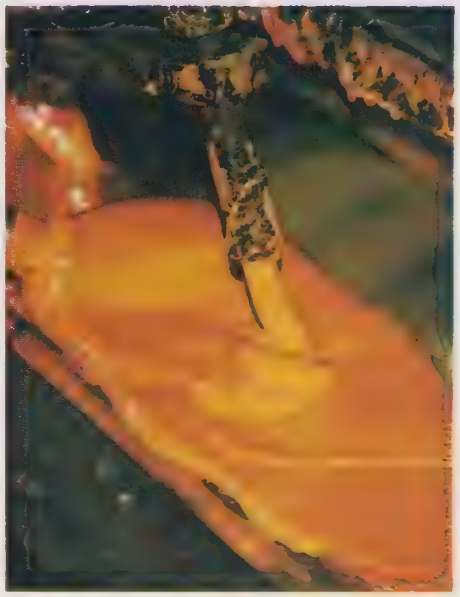

Packaging and Converted Products

Cook and Shanosky

1976, 77 and 78 annual reports for St. Regis Paper Company. Arthur Beck, photographer for 1976 and 1978. Elliott Erwitt, photographer for 1977.

Issue of The Printing Salesman's Herald a publication of Champion Papers. Art Kane, photographer.

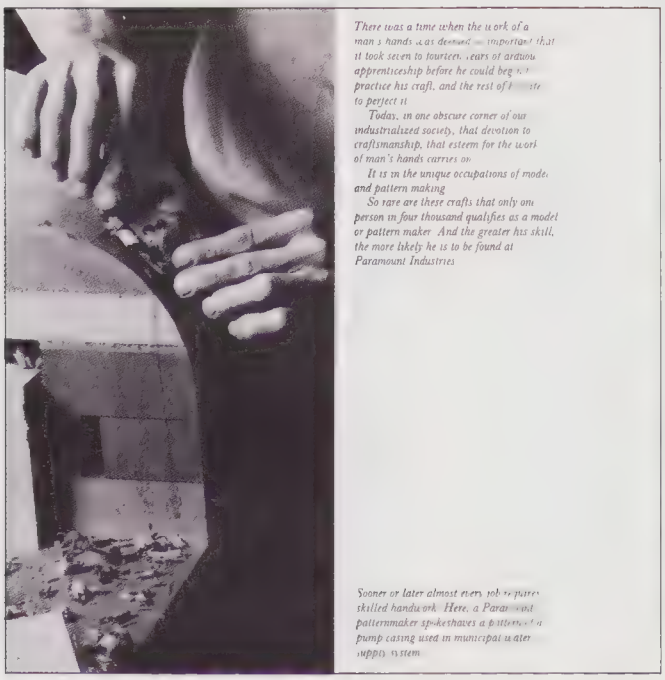




Cook and Shanosky

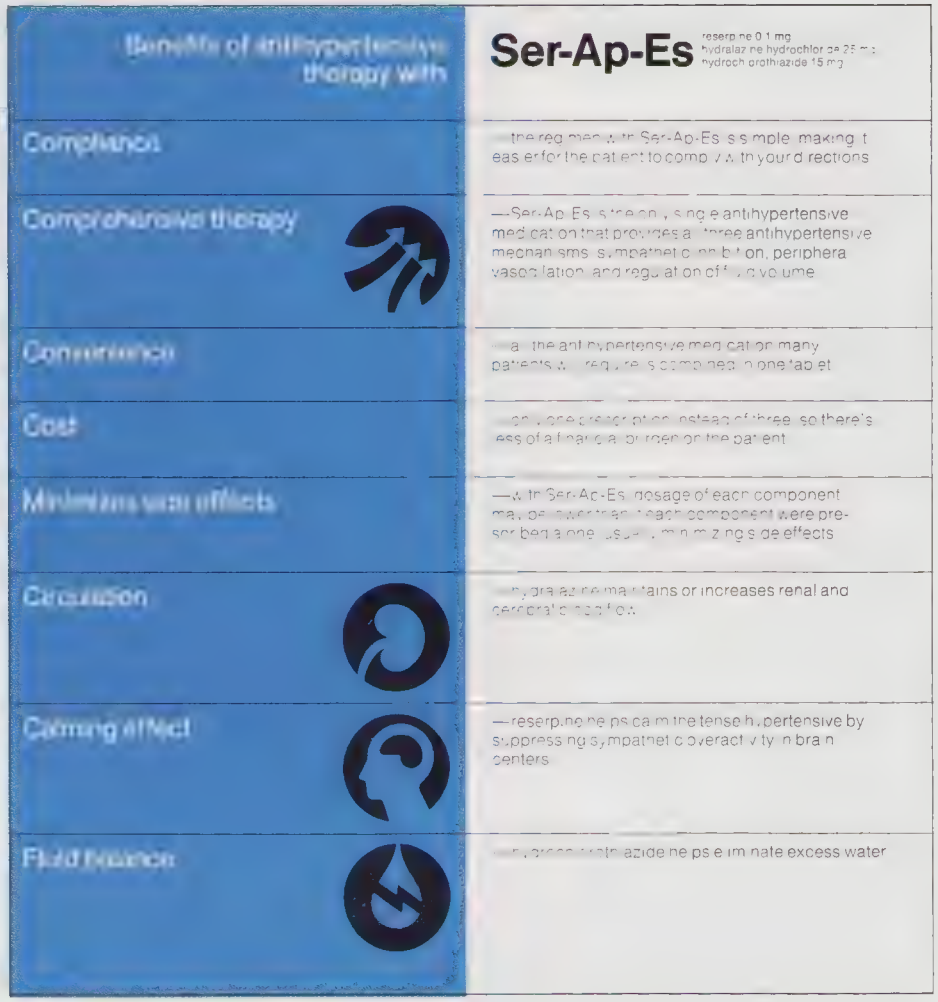
Booklet on the IBM 6:5 Cartridge System. Arthur Beck, photographer; Compton advertising, writer/agency.

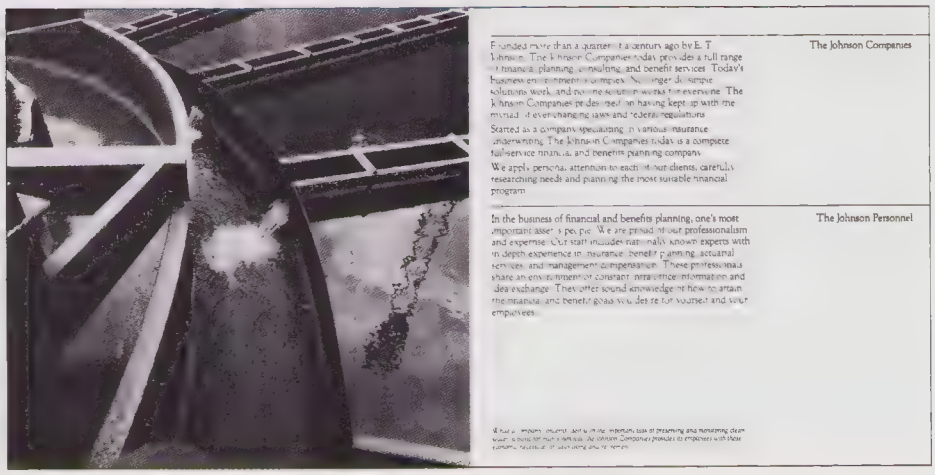
Spreads from a facilities brochure for Paramount Industries. Cover was plain gray with a quote from Chaucer: "The life so short, the craft so long to learn." Allen Green, photographer.

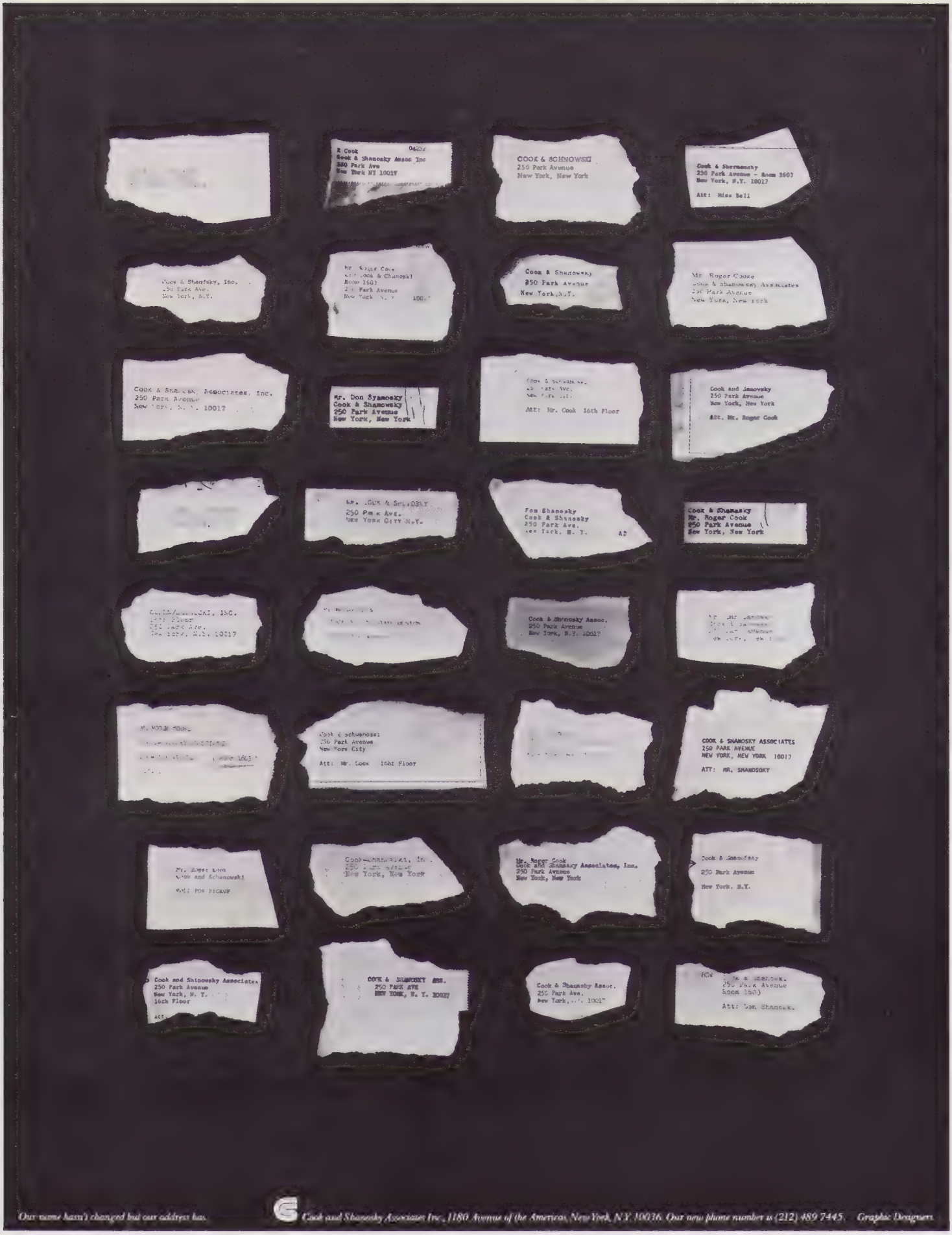


Ser-Ap-Es brochure for Ciba Pharmaceutical Company, a division of Ciba-Geigy. George Urlich, photographer.

Brochure for The Johnson Companies. Various photographers.






R Cook
Cook & Shanosky Assoc Inc
250 Park Ave
New York NY 10017
COOK & SCHNOWSKI
250 Park Avenue
New York, New York
Cook & Shermansky
250 Park Avenue - Room 1603
New York, N.Y. 10017
Att: Miss Bell
Cook & Shanosky
250 Park Avenue
New York, N.Y.
Mr. Roger Cooke
Cook & Shanosky Associates
250 Park Avenue
New York, New York
Cook & Shanosky Associates, Inc.
250 Park Avenue
Mr. Don Syamosky
Cook & Shanosky
250 Park Avenue
New York, New York
Att: Mr. Cook 16th Floor
Cook and Shanosky
250 Park Avenue
New York, New York
Att. Mr. Roger Cook
Mr. Cook & Shanosky
250 Park Ave.
New York City N.Y.
Fon Shanosky
Cook & Shanosky
250 Park Ave.
New York, N. Y.
Cook & Shanosky
Mr. Roger Cook
250 Park Avenue
New York, New York
Cook & Shanosky Assoc.
250 Park Avenue
New York, N.Y. 10017
Cook & Schwanoski
250 Park Avenue
New York City
Att: Mr. Cook 16th Floor
COOK & SHANOSKY ASSOCIATES
250 PARK AVENUE
NEW YORK, NEW YORK 10017
ATT: MR. SHANOSOKY
Mr. Roger Cook
Cook and Schanowski
Mr. Roger Cook
Cook and Shanosky Associates, Inc.
250 Park Avenue
New York, New York
Cook & Shanosky
250 Park Avenue
New York, N.Y.
Cook and Shinowsky Associates
250 Park Avenue
New York, N. Y.
16th Floor
COOK & SHANOSKY ASS.
250 PARK AVE
NEW YORK, N. Y. 10017
Cook & Shanosky Assoc.
250 Park Ave.
Att: Don Shanosky.
Our name hasn't changed but our address has.
Cook and Shanosky Associates Inc., 1180 Avenue of the Americas, New York, N.Y. 10036. Our new phone number is (212) 489 7445. Graphic Designers.

Cook and Shanosky

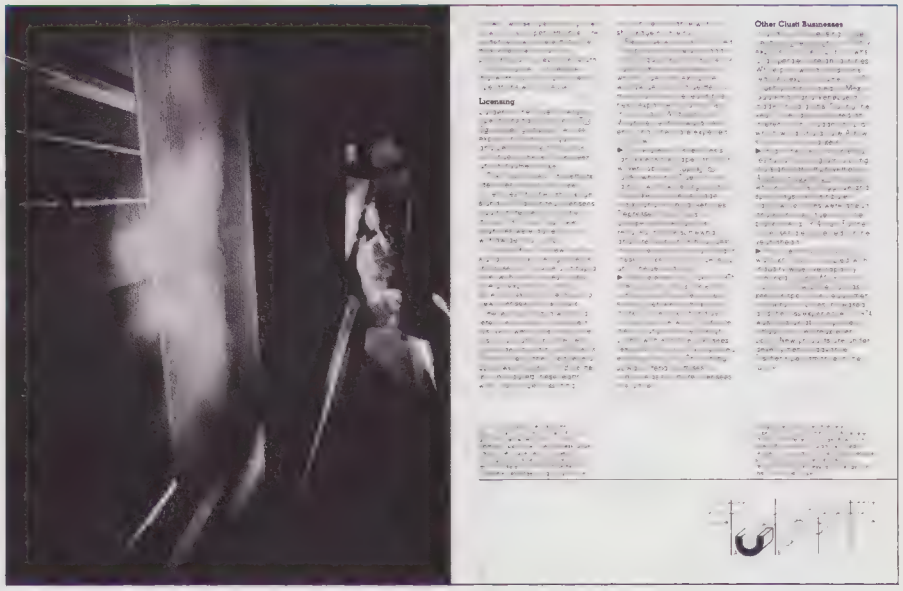
Left: moving announcement when the firm moved from Park Avenue to Avenue of the Americas in New York.

1976 Annual report for Cluett, Peabody & Company. Arthur Beck, photographer.

from Cluett

from Cluett

from Cluett
1975


Other Cluett Businesses
Licensing

Annual Report

Cook and Shanosky

1974, 75, 77 and 78 annual reports for Cluett, Peabody & Company. Bill Farrell, photographer for 1975. Arthur Beck, photographer for 1977. Cheryl Rossum, photographer for 1978.

sweaters and knit shirts, and *Van Raalte (Canada)*—women's intimate apparel and loungewear. Cluett's Canadian operations, first acquired in 1918, have performed well in recent years despite problems of the local economy.

▶ Other Cluett branded manufacturing operations outside the U.S. also increased sales and earnings. *Arrow de Mexico* continued to move ahead, marketing top-quality men's shirts, sportswear and furnishings. The same was true for *Arrow de Centro America* in Guatemala, with its distribution throughout Central America. In Caracas, *Van Raalte de Venezuela* scored advances for its high-quality branded intimate apparel, women's sportswear and swimwear products.

▶ At *J. Schoeneman*, a leading maker of middle to higher priced men's suits, sport coats and slacks for major department and specialty stores throughout the U.S., sales for 1978 were slightly lower and earnings did not reach 1977's record levels. Late in the year, Schoeneman initiated a substantial internal investment to broaden the prices of its products. In its Halston For Men designer line, a new range of clothing is being introduced at more popular prices.

To maintain traditional high quality and gain the efficiencies of consolidation, an entire plant is being re-engineered for the new Halston line. A separate management and marketing force has been installed and in effect a new business begun.

▶ Cluett's two Divisions devoted primarily to serving the chain store market each felt the effect of broad moves to cut down chain inventories. At *Alatex*, both volume and earnings were set back for men's shirts and sport shirts. At *Spring City Knitting Company*, men's and boys' knitted underwear came under the same pressures. These adjustments by the world's largest merchandising operations are seen as temporary in nature. Cluett holds a positive view of the continued value of remaining a major chain store resource.

In fact, Spring City's belief in the future of this business was reflected by its commitment to devote additional capital for expanding production facilities. Steady volume growth in recent years at Spring City had nearly outstripped its capacity to provide fabric to all of its eight plants. Seeing still further growth potential ahead, Spring City began work on a new $5 million bleaching, dyeing and finishing facility in South Carolina. Initial fabric flow has already begun. Opportunity for additional sales growth will arise as the new installation reaches full capacity later in the year, allowing for fresh efforts to develop new customers.

Retail Operations

Earnings moved ahead for the Company's own retail facilities during 1978. Early in the year the sale of Cottees, a West Coast specialty store group, completed a three-year program to pare the *Retail Stores Division* to its most productive operations. This reduced overall Division volume, although sales of ongoing operations increased. Improvements were somewhat less than anticipated as a result of the dual negative effects experienced in store areas throughout the Midwest from paralyzing winter storms in the year's early months and from an unseasonably warm fall.

In January, 1979 new management was put in charge of all Cluett men's and women's specialty stores. They include Boyd's with nine units in the St. Louis area. The Metropolitan, whose

Threading-in a tricot knitting machine at Fischer Mills. To coax each of over 4400 ends of thread into its appointed stainless steel hole calls for practiced hands. This complex web will turn into enough flawless fabric to make 5,000 sport shirts before another threading-in is needed.

Frank Weite started as a patroller 22 years ago, tending 7 of Fischer's 14 machines. Now, as day supervisor, he is responsible for the entire plant's production—from 72 machines.

Crate & Barrel

Photo by Joann Carney

"You almost have to have been in one of the stores in order to understand The Crate & Barrel. The Crate & Barrel's environment is what the advertising is all about. The advertising backs up the way the customers feel about the store.

"I think the greatest strength they've had over the fifteen-plus years is the attitude of the employees and the friendliness of the sales transaction in addition to the merchandise. There's a warmth to the store that got them where they are today. They've got the merchandise to back that up of course. That's what I've tried to get into the communications, warm, informative, not stand-offish or elitist about the high quality design pieces they sell.

"Gordon Segal is very, very selective about the merchandise. That's why they can carry the variety of items they do. So you can really walk in and buy everything for an entire home, minus the furniture, (and they are gradually moving into furniture) even though they are not huge stores."

Tom Shortlidge has been doing the advertising and graphics for 'Crate & Barrel' since 1968, six years after Gordon Segal had opened the first store on Wells Street in Chicago's resurgent 'Old Town' area.

After graduating from the University of Kansas, Shortlidge was working at Young & Rubicam in Chicago. "Not making enough money to support the kind of lifestyle I wanted to be leading, I took a part-time job at the Crate & Barrel in the evenings and weekends. I only worked there about seven months, but during that time I became friends with Gordon Segal and later I would occasionally stop in on a weekend. One Saturday he asked me to evaluate some packaging sketches. The existing packaging was woodsy looking with stencil type styles and the new sketches were based on ligatures of CB. I said the charm of the name was not 'CB.' And that neither the new nor the old looked like his store. I was not looking to redesign his packaging but that was what I felt. He cogitated on this for a couple of weeks and then called and said 'Why don't you do something? Since you feel so strongly that it should be 'Crate & Barrel,' would you show me what you have in mind?' And I did. And the packaging you see now is a result of that and it hasn't really changed since then. Later he said, 'Since you've done the packaging, how about taking a crack at some ads?' I didn't decide to become a one-man creative band. It just grew naturally and I began writing the ads and catalogs and for a long time, out of budget necessity, I did the illustrations, too. People are constantly amazed at the amount of exposure we get with a very small advertising budget."

Tom handles the copywriting and art direction on his own time, on a freelance basis, with strong back-up from the internal people at Crate & Barrel. An arrangement that has allowed him to remain a creative resource and not become a moon-light agency.

Tom is now the Creative Director and a partner at Hackenberg, Norman, Krivkovich and Partners, a Chicago agency. And he carefully keeps his free-lance work and his job role separate. "Crate & Barrel has come to understand that working with me means keeping strange hours. Saturday morning and Monday night meetings, etc. It has occasionally become frantic."

There are now six stores in the Chicago area and a new store will open soon in the West-suburban 'Woodfield Mall.' There are two more in Boston plus a factory outlet store.

Shopping Mall developers and Chambers of Commerce from all over the country have been after Segal to open more 'Crate & Barrels' for years. He has been careful about not expanding too fast so as to maintain control and not dissipate the Crate & Barrel image. When he has turned them down, they have often spawned a knock-off. None of the attempted copies have ever approached the standards of quality nor achieved the distinctive character of the Crate & Barrel stores because no one else has been able to match Gordon Segal's commitment to the excellence of the merchandise, the store design and the friendly helpfulness of the sales people or Tom Shortlidge's strong, compelling communications. It's a unique operation with a very distinctive image and no one has yet discovered how to clone a Segal, or a Shortlidge either.

—Larry Klein

Michigan Avenue Store in Chicago.
Photos by Joann Carney.

Crate&Barrel

For two weeks only, 30¢ a stripe.

What you see above are the stripes of a Marimekko T-shirt called "Tuplaraita."

What you can't see above is a tiny pin hole in the color of the stripes not matching precisely front to back.

And what you can't see is why what you can see will be on sale for half price at The Crate and Barrel.

Because for the next two weeks, The Crate and Barrel is having a sale of Marimekko T-shirt "irregulars." T-shirts with some unnoticeable manufacturing flaw in them.

Which means that now you can buy a stylish, colorful Marimekko T-shirt like the ones you saw bicycling through the park, sprawled out on the beach, or bouncing along Michigan Avenue this summer. But you can do it for half the price.

Like the long sleeve "Tuplaraita" T-shirt above. This soft, comfortable cotton T-shirt has either olive, navy, or red stripes alternating with unbleached stripes. Normally it would cost $14.00. For the next two weeks, it will be $6.95. Or about $.30 a stripe.

Or the short sleeve "Galleria" T-shirt. It has even fatter stripes all over in red/white, green/white, or black/white.

Or the short sleeve "Uusiraita" T-shirt. It has five thin red, blue, or tan stripes on a white field. It will be $5.95 instead of $12.00.

Or the sleeveless "Silta" T-shirt long dress. It comes in either red/navy or black/brown with the widest stripes of all. It will be $10.95 instead of $22.00 during the sale.

In addition to these irregulars at 50% off, other regular Marimekko T-shirts will be on sale for 25% to 40% off.

So stop in at The Crate and Barrel on Michigan Avenue, or in Old Town, Plaza Del Lago, Oakbrook Mall, Hawthorn Center, or Northbrook Court.

But do it soon. After all, how often can you buy a stripe for less than a bus ride, or a Marimekko T-shirt for less than it's ever been.

The Marimekko Summer T-Shirt Sale.
At all Crate and Barrel stores. Aug. 21–Sept. 5.

Don't you hope this is someone Christmas shopping for you?

There are Crate and Barrel stores at 1510 N. Wells and 850 N. Michigan in Chicago, Plaza Del Lago in Wilmette, Oakbrook shopping mall, Hawthorn Center and Northbrook Court.
All will be open until 9:00 P.M. (Old Town until 8) Monday through Friday from Thanksgiving until Christmas, Saturdays until 6 and Sundays until 5.

Crate & Barrel

Deep Dish Pizza Set is first of new Crate & Barrel branded packaging. Illustration by Bill Biderbost. Photo by Joann Carney.

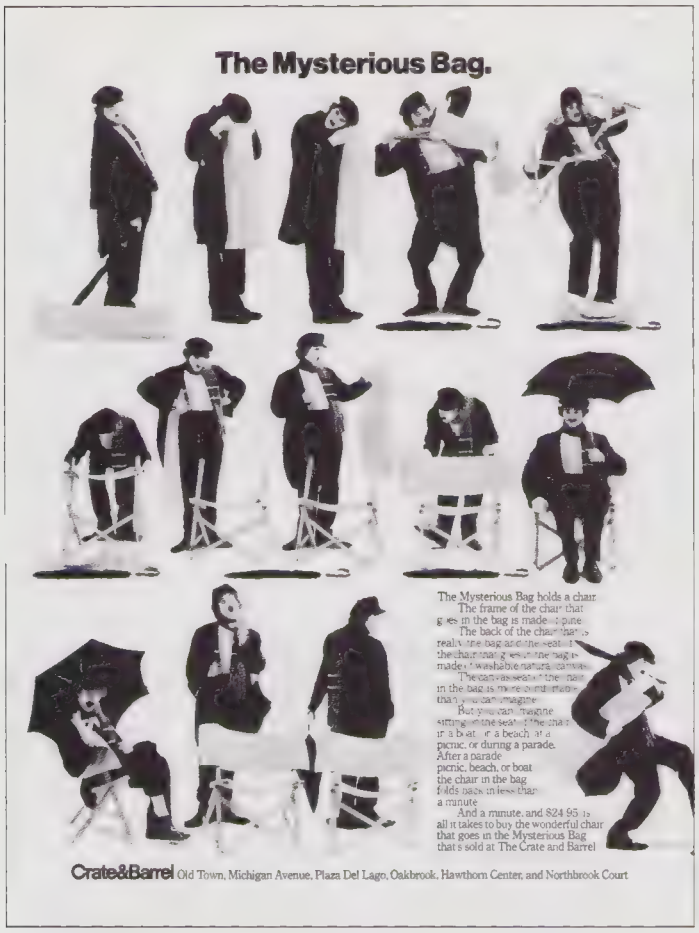
Packages designed by Shortlidge in 1968 are in current use. Photo by Joann Carney.

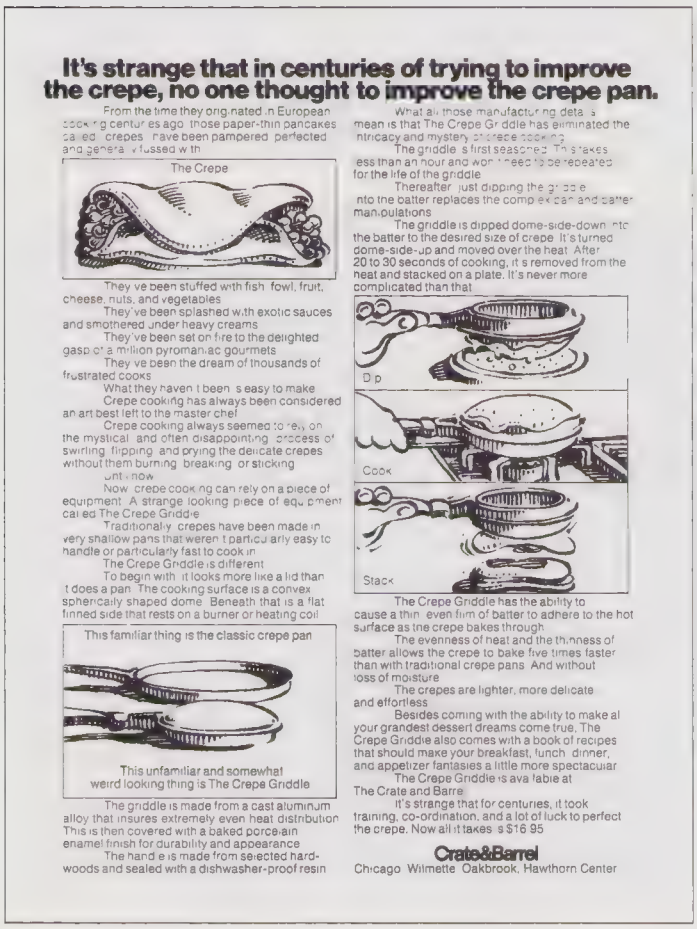
Newspaper ads for Merimekko T-Shirts and Christmas. Christmas illustration by Alex Murawski.

Ad for Folding Chair in Bag has photos by Michael Vollan.

Crepes Pan ad illustrated by Shortlidge.

Chicago Snow scene photo by Bill Sosin.





Introducing a collection of foods for Christmas that you'll never find at the local supermarket.

If you're familiar with The Crate and Barrel, you may be surprised to see food items in our stores this Christmas.

But although we've seldom carried them before, we're certainly not strangers to gourmet foods.

While searching the world for gourmet cooking equipment, we've quite naturally discovered foods of all varieties.

And the foods that have intrigued us the most are the ones that could never be found in local supermarkets, but are found instead in tiny Parisian *charcuteries*, provincial *patisseries* and shops tucked away at the end of country lanes.

So this Christmas, we've made arrangements to have several of these food items produced and packaged for us.

Like this peach jam.

It's unlike any jam you may have tried. No preservatives are used, just sugar and fruit that's picked in the French provinces.

It comes packaged in a gift crate with 5 other jams—strawberry, green tomato, raspberry, apricot, and plum.

A smaller crate includes black currant, rhubarb, and strawberry jams.

But our collection doesn't stop with jams.

There's also an earthenware crock filled with Herbes de Provence to season all types of meats, fish, and sauces.

There are red and white wine vinegars from France flavored with shallots, tarragon, or red peppers.

There is a trio of French mustards packed in a gift crate that includes a Burgundy mustard aromatic with wine vinegar and whole mustard seeds, a tangy Dijon, and one ground with fresh shallots.

There are boxes of rich madeleine cakes flown in fresh from France and beautiful bottles of imported olive oil.

There are replicas of old canning jars filled with pears in white wine, bing cherries in port, and Italian plums in Burgundy that can be ordered by mail.

There are foods that can be given as hostess gifts.

There are foods to accompany a holiday ham or turkey.

And there are foods that any gourmet cook on your gift list will never forget.

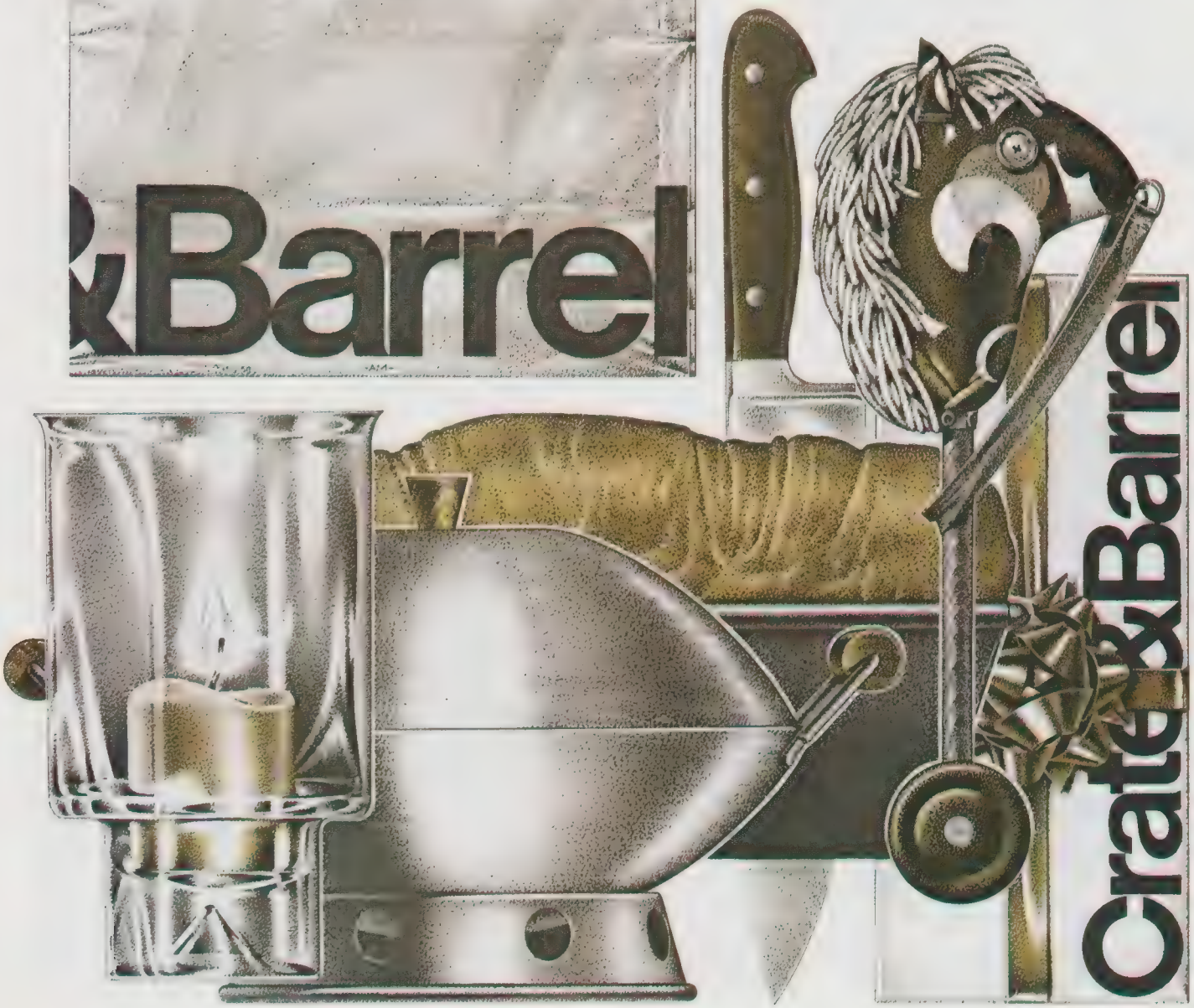
You come to The Crate and Barrel to find things you'd never find at a department store.

This Christmas, you can also come to The Crate and Barrel to find foods that you'd never find at your local supermarket.

Magazine ads for new gourmet foods line and Heller 'Rainbow' Dinnerware have photos by Dennis Menarchy.

Employee Kit is in box with step-cut dividers holding information. Inside cover copy is letter from owner Gordon Segal. Photos by Richard Tomlinson.

Christmas promotion in form of die-cut shopping bag holds gift items inside. Backs of items have descriptive copy. Gift box opens to become order blank and return self-mailer. Illustrated by Alex Murawski.



23

A. Boda "Grape" platter (opposite page). Frosty-looking and handsomely-textured, this dramatic serving platter has a bunch of grapes embossed in its hand-blown glass surface. C23-A. $22.50 (12 lbs)

B. Swedish crystal pitcher. This 3 qt. pitcher is the right size for sangria or Bloody Marys. An ice lip and large handle make it easy to pour. C23-B. $13.95 (10 lbs)

C. Dartington Irish coffee glasses. These graceful footed glasses were designed especially for Irish coffee. The comfortable handle keeps hands away from the warmth of the glass and the footed stand keeps the heat away from table tops. Set of 2. C23-C. $5.95 (2 lbs)

D. Swedish crystal salad bowl. Many people think this is the most compatible surface to serve a cool, crisp salad from. This hand-blown crystal salad bowl displays salad in its best light. 9" diameter bowl. C23-D $13.95 (5 lbs)

E. Durand glass starter set. The most sparkling thing about this glass dinnerware may be its inexpensive price tag. Imported from France, the set includes four 9" dinner plates, four 7" salad plates, four 6" bowls, and four cups and saucers. C23-E. $10.50 (18 lbs)

F. Dartington hurricane lamp. This classically-simple hand-blown 7" high hurricane lamp comes with a white pillar candle. Imported from England. C23-F. $8.95 (4 lbs)

G. Swedish crystal teardrop and captain's decanters. The teardrop decanter on the left is clear and simple to dramatize the color of the wine inside. C23-G1. $14.50 (6 lbs). The captain's decanter on the right was originally designed with a wide, flat bottom to keep it upright through rough sailing voyages. It has a ground glass stopper. C23-G2. $18.95 (6 lbs)

6

Heavy gauge aluminum cookware.

Like our heavy gauge copper cookware, our heavy gauge aluminum cookware is made for us in France.

Like the copper, aluminum conducts heat extremely well.

Aluminum cookware is light, easy to clean, and will never rust.

Aluminum is an excellent cookware for everyday use. Because of its excellent heat distribution, aluminum is also used in many specialty cookware items.

A. Hammered aluminum stockpot. This 10 qt. high marmite can be used for making homemade stocks, boiling a lobster, steaming clams, simmering a ham, or making chili for a large crowd. C6-A. $23.95 (6 lbs)
The stockpot is shown with a Chinese farmer's basket which is available in our stores only. $6.95.

B. Sauté pan. A serious cook will make more use of a sauté pan than any other. This heavy gauge aluminum pan is versatile, conducts heat extremely well, cooks without the risk of sticking, and will last a lifetime. It is large enough to brown several pieces of meat or chicken at the same time, deep enough that liquid ingredients can be added while making sauces, and the sides high enough to prevent spattering. 8" diameter. Cast handle. C6-B. $8.50 (8 lbs)

C. Roasting pan. This rectangular roasting pan can be used for baking, gratinéeing, roasting, and serving. Large handles let you remove the dish from the oven easily. C6-C. $19.95 (9 lbs)

D. Fish poacher. If you prepare fish often, a fish poacher can be extremely useful. The long narrow shape accommodates a large fish and cuts down the amount of court bouillon needed to cover the fish. A rack inside holds the fish and enables steam to envelope and self-baste it thoroughly. C7-D. $26.95. (5 lbs)

E. Fry pan. The excellent heat retention and distribution of aluminum again are the most important ingredients in this fry pan. The extra long handle lets you manipulate the pan easily. The sloping sides enable a spatula to get at the cooking food easily. C7-E. $9.50 (2 lbs)

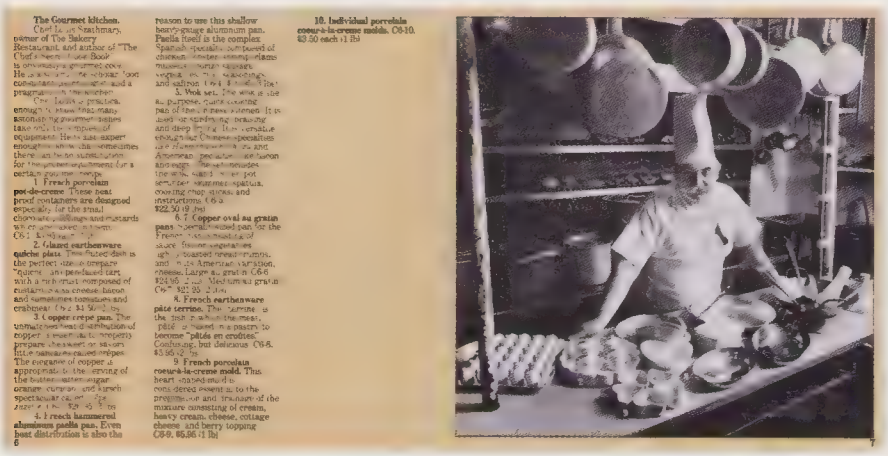
F. Paella pan. This shallow pan can be heated quickly and evenly and was designed for the complex Spanish specialty of chicken, lobster, shrimp, clams, mussels, chorizo sausage, vegetables, rice, seasonings, and saffron. C7-F. $15.95 (3 lbs)

G. Vegetable steamer. This rectangular pan can be used as either a steamer or a poacher. The adjustable rack inside can be set at the lowest level for cooking such vegetables as corn and artichokes. With the rack set above the level of the water it can be used to steam vegetables like asparagus and broccoli. It can also poach chubs of fish in court bouillon. The rack is easily lifted out when the food has cooked. C7-G. $19.95 (10 lbs)

Christmas catalog has black & white cover and heavy use of color photos inside. Cover photos by Patrick Migneux (France) and merchandise photos by Richard Tomlinson.

Two color Christmas catalog has descriptive copy on left hand pages and photos on right. This photo features a well known Chicago chef from 'The Bakery Restaurant' with merchandise. Photos by Richard Tomlinson.

Christmas catalog photos by Dennis Menarchy.



The Gourmet kitchen.
Chef [illegible] Stachmary, owner of The Bakery Restaurant, and author of "The Chef's Secret Food Book" is [illegible] gourmet cook. He [illegible] and a program [illegible]

[illegible] practical enough [illegible] many astonishing gourmet recipes take [illegible] equipment. Here are expert enough [illegible] there are no substitutes for the [illegible] equipment for a certain gourmet recipe.

1. French porcelain pot-de-creme. These heat proof containers are designed especially for the small chocolate puddings and custards [illegible] C6-1 [illegible]

2. Glazed earthenware quiche plate. This fluted dish is the perfect size to prepare "quiche" an open-faced tart with a rich crust composed of custard and cheese, bacon and sometimes tomatoes and crabmeat. C6-2 $4.50 [illegible]

3. Copper crepe pan. The unmatched heat distribution of copper is essential to properly prepare cheesecake or savory little pancakes called crêpes. The elegance of copper is appropriate to the serving of the butter-water-sugar orange-cognac and kirsch spectacular called "Crêpes Suzette" [illegible]

4. French hammered aluminum paella pan. Even heat distribution is also the reason to use this shallow heavy-gauge aluminum pan. Paella itself is the complex Spanish specialty composed of chicken, lobster, sausage, clams, mussels, [illegible] squash, [illegible] and saffron. [illegible]

5. Wok set. The wok is the all-purpose, quick cooking pan of the Chinese kitchen. It is used for sautéing, braising and deep frying. For [illegible] specialties like [illegible] and Szechuan specialties [illegible] and [illegible] the wok, [illegible] pot [illegible] spatula, cooking chopsticks and instructions. C6-5 $22.50 (9 lbs)

6, 7. Copper oval au gratin pans [illegible] pan for the French [illegible] of [illegible] vegetables [illegible] toasted bread crumbs, and [illegible] American variation, cheese. Large au gratin C6-6 $24.95 [illegible] Medium au gratin C6-7 $22.95 [illegible]

8. French earthenware pâté terrine. The terrine is the dish in which the meat, pâté or baked meat passes to become "pâtés en croûtes." Cooking, but delicious C6-8. $3.95 [illegible]

9. French porcelain coeur-à-creme mold. This heart shaped mold is considered essential to the preparation and drainage of the mixture consisting of cream, heavy cream, cheese, cottage cheese and berry topping C6-9. $5.95 (1 lb)

10. Individual porcelain coeur-à-creme molds. C6-10. $3.50 each (1 lb)

COOKWARE

Calphalon cookware.

Calphalon aluminum cookware is probably the most unique new cook ware to have appeared in the last decade

When it was first introduced, it was available only to restaurants and professional chefs

The uniqueness of this cookware begins with its appearance. It has a handsome charcoal finish, called Calphalon, which is produced by an electrochemical process

This process creates a non-stick surface which, because the finish is integral to the metal, will not be damaged by poking or stirring.

Finished this way, the aluminum pans are protected from the pitting caused by some foods. The hardness of the non-stick surface also allows it to be cleaned spotlessly in a few seconds under running water.

But the finish is only part of the reason this is such an outstanding cookware

The aluminum used is extremely heavy gauge, but the pans themselves are lightweight and easy to manage

Finished with Calphalon, these pans have all of the remarkable heat ing and cooking properties associated with good aluminum and none of the drawbacks. It will not discolor foods or leave the slight taste that other aluminum will

The lids are heavy gauge aluminum and the handles are tinned cast iron

All in all, our new Calphalon cookware is unquestionably one of the best investments you'll ever make in your kitchen

A. 2½ qt. saucepan. With lid C6-A $34.95 ($2 75)

B. 3 qt. sauté pan. With lid C6-B $51 95 ($3 00)

C. 1½ qt. saucepan. With lid C6-C $28 95 ($2.50)

D. 8" skillet. C6-D $15 50 ($2 50

6

CSU Poster Exhibition

The Colorado International Invitational Poster Exhibition at Colorado State University is the only exhibition of its kind to be held in the U.S. The organizers hope that it will be repeated as an internationally sanctioned biennial event.

John J. Sorbie and Philip E. Risbeck, both professors of graphic design at Colorado State University, conceived the idea for this exhibition in 1974 but it wasn't until last year that the necessary organizational support and funding was obtained. The exhibition will appear at five locations in Colorado in 1979.

Sorbie and Risbeck sent out 100 invitations and 63 artists and designers, representing 20 countries, responded.

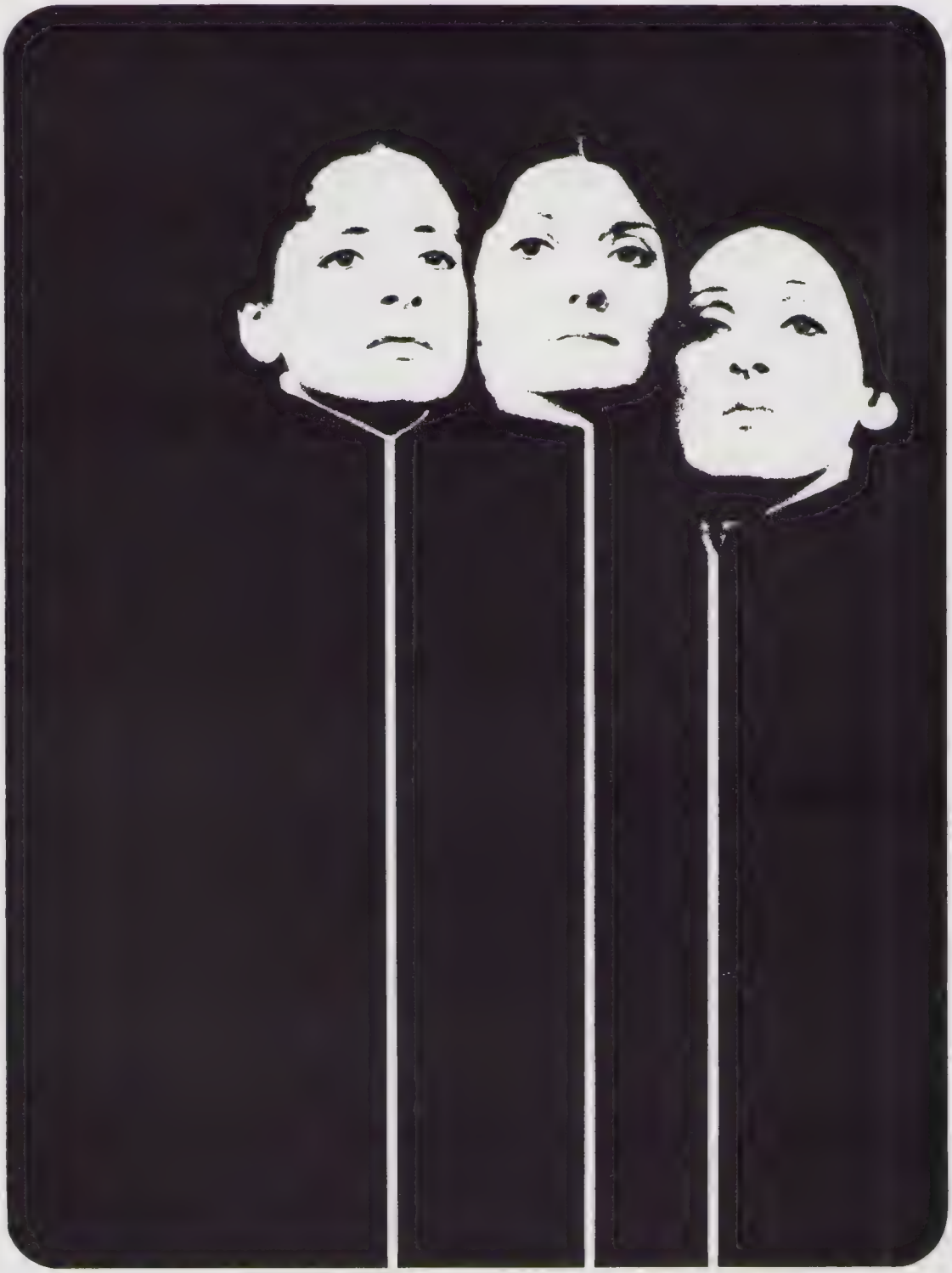
Each artist is represented by 2 posters. Risbeck, Sorbie and Bob Coonts, the show's catalog designer, are represented as are two of the judges, Lanny Sommese of Pennsylvania State University and Waldemar Swierzy from Poland. This work was not judged nor was it eligible for awards. Walter Allner, the third member of the jury chose not to include his work in the exhibition.

Cash awards of $1000, $500, and $300 were made to Gunter Rambow, Gerhard Lienemayer and Michael van de Sand (a group entry) from Frankfurt for first place, and to Shigeo Fukuda of Tokyo, and Holger Matthies of Hamburg, for second and third places.

Right, title: City Center Acting Company, 23" x 38".
To promote appearances at Colorado State Univ.
Designer: Philip E. Risbeck, U.S.A.

Artists and designers represented:

Sadegh Barirani, Iran
Saul Bass, U.S.A.
Roman Cieslewicz, France
Antabi Ehssan, Syria
András Felvidéki, Hungary
Alan Fletcher, England
Jerzy Flisak, Poland
Jean-Michel Folon, France
Colin Forbes, England
Marek Freudenreich, Poland
Stephen Frykholm, U.S.A.
Shigeo Fukuda, Japan
Wiktor Górka, Poland
Tadeusz Grabowski, Poland
Erhard Grüttner, East Germany
Silvano Guidone, Italy
Lorenzo Homar, Puerto Rico
Manfred Hürrig, Belgium
Ildefonso Sabastian Buendia Fariaz, Mexico
Giancarlo Iliprandi, Italy
Bozena Jankowska, Poland
Witold Janowski, Poland
György Kemény, Hungary
Otto Kummert, East Germany
Mervyn Kurlansky, England
Klaus Lemke, East Germany
Jan Lenica, France
Olaf Leu, West Germany
Grzegorz Marszalek, Poland
Holger Matthies, West Germany
John McConnell, England
John Melin, Sweden
Jacqui Morgan, U.S.A.
René Mulas, France
Josef Müller-Brockmann, Switzerland
Kazumasa Nagai, Japan
Osmo Omenamäki, Finland
Raymond Pages, France
Daniel Paradis, France
Santiago Pol, Venezuela
Radomír Postl, Czechoslovakia
Pierre Praquin, France
Michael Mathias Prechtl, West Germany
Don Punchatz, U.S.A.
Jan Rajlich, Czechoslovakia
Gunter Rambow, Gerhard Lienemeyer and Michael van de Sand, West Germany
Perez Sanches, Spain
Wojtek Siudmak, France
"SO'-KY" (Laszlo Sos and Eva Kemeny), Hungary
Jurgen Spohn, West Berlin
Klaus Staeck, West Germany
Henry Steiner, Hong Kong
Jaroslav Sváb, Czechoslovakia
Keiichi Tanaami, Japan
Armando Testa, Italy
Maciej Urbaniec, Poland
Karel Vaca, Czechoslovakia
Jukka Veistola, Finland
Olga Vyletalová, Czechoslovakia
Horst Wendt, East Germany
Gert Wunderlich, East Germany
Tadanori Yokoo, Japan
Zdenek Ziegler, Czechoslovakia



JOHN HOUSEMAN, ARTISTIC DIRECTOR

CITY CENTER ACTING COMPANY

STUDENT CENTER THEATRE 8:00 PM

THURSDAY, APRIL THIRD
"SHE STOOPS TO CONQUER"
FRIDAY, APRIL FOURTH
"TIME OF YOUR LIFE"
SATURDAY, APRIL FIFTH
"THREE SISTERS"
SERIES TICKET $ 7.50 CSU STUDENTS
$12.50 NON-STUDENTS
INDIVIDUAL TICKET $ 3.00 CSU STUDENTS
$ 5.00 NON-STUDENTS
PRESENTED BY FINE ARTS SERIES
MADE POSSIBLE, IN PART, BY AN A.S.C.S.U. GRANT

KATKA

CSU Poster Exhibition

Title: Katka, 23" x 32".
Film Promotion.
Designer: Zdenek Ziegler, Czechoslovakia

Title: Pohjoismaisia Veistoksia, 20" x 27".
Outdoor sculpture exhibition.
Designer: Jukka Veistola, Finland.

Title: Shigeo Fukuda, 29" x 40".
One man exhibit.
Designer: Shigeo Fukuda, Japan.

Title: The Suspended Book, 33" x 45".
Advertising for publisher.
Designers: Gunter Rambow, Gerhard Lienemeyer, Michael van de Sand, W. Germany.

HABITAT

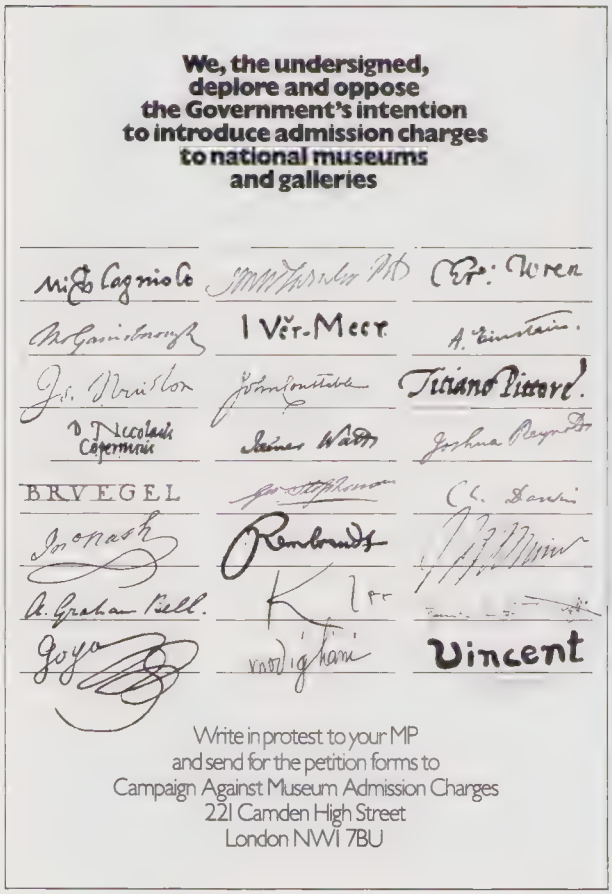
CSU Poster Exhibition

Title: Habitat, 26" x 38".
Social comment.
Designer: Bozena Jankowska, Poland.

Title: 7th Outdoor Concert Season, 18" x 28".
Promotion for Philharmonic Orchestra.
Designer: Ildefonso Sebastian Buendia Fariaz, Mexico.

Title: Keep Museums Free, 20" x 28".
Campaign against museum charges.
Designer: Colin Forbes, England.

Title: Freud's Da Vinci, 30" x 45".
Advertising for a book.
Designer: Michael Mathias Prechtl, W. Germany.



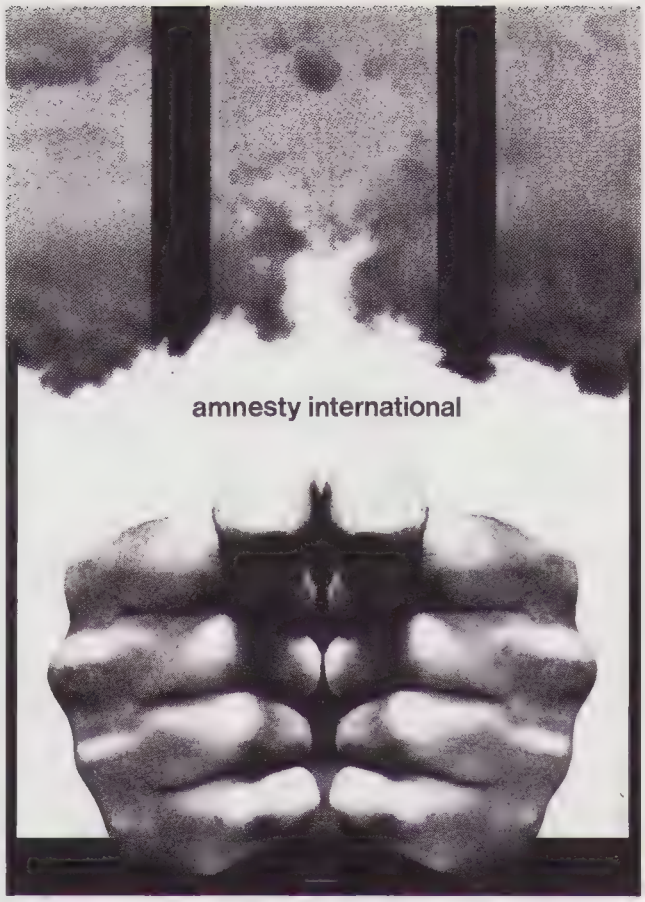
CSU Poster Exhibition

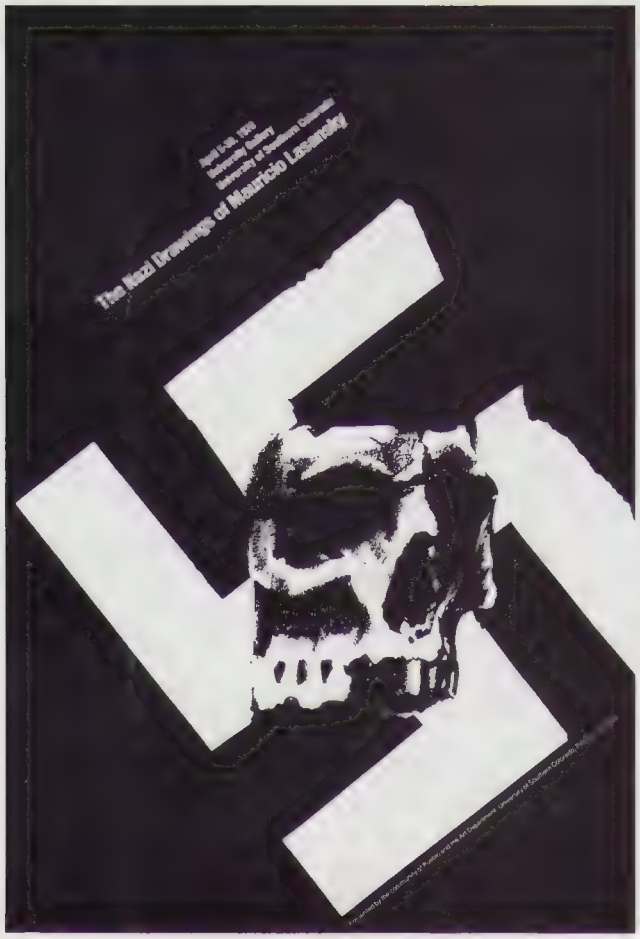
Title: Amnesty International, 24" x 33".
Campaign to assist political prisoners.
Designer: Roman Cieslewicz, France.

Title: The Nazi Drawings of Mauricio Lansansky, 22" x 32".
Exhibition at University of Southern Colorado.
Designer: John J. Sorbie, U.S.A.

Title: The Shadow of the Flying Bird, 22" x 32".
Film promotion.
Designer: Olga Vyletalova, Czechoslovakia.

Title: Meier's Estate, 22" x 32".
Promotion for documentary film.
Designer: Otto Kummert, E. Germany.





Studio H&S
Наследие Майера
Meier's Legacy
L'héritage de Meier
La Herencia de Meier
Meiers Nachlaß
EIN FILM VON HEYNOWSKI & SCHEUMANN,
Peter Hellmich und Traute Wischnewski,
Manfred Berger, Horst Donth, Walter Martsch,
Wolfgang v. Polentz, Robert Michel, Mathias Remmert

g r e e t i n g

CSU Poster Exhibition

Title: Greeting, 29" x 40".
Self promotion
Designer: Tadanori Yokoo

Title: Environment, 20" x 27".
Announcement for exhibition sponsored by a bank.
Designer: Henry Steiner, Hong Kong.

Title: Jörg Ratgeb-Maler, 23" x 32".
Film promotion.
Designer: Erhard Grüttner, E. Germany.

Title: Andrej M. Marczewski "Posel," 23" x 33".
Theatre promotion.
Designer: Grzegorz Marszalek, Poland.

There is a myth abroad that type fads, like flu, sweep the country at regular if unpredictable intervals. The tale goes that when an epidemic strikes, otherwise coherent designers abruptly take leave of their senses, grab type monstrosities and fling them onto a layout for "mere effect." Diagnosis seldom goes deeper, and the usual prescription is "resume the time-tested practices of the past."

Or at least, this is what I gathered from reading the editorial in the January/February CA, where editor Richard Coyne decries the current state of typographic design and longs for the stately march of a headline across the page. In the same issue, Dugald Stermer suggests that an expressive term for contemporary typography is "illegible." I can understand their point of view, since my typographic self-education is rooted in traditional writers like Stanley Morison (designer of Times Roman) and Oliver Simon (editor of the *Fleuron* 1923-30.) But I'd hate to believe that top-drawer designers are all caught up in some aesthetic convulsion and aren't aware of what they're doing; for the past few years I've kept an eye on their work, and I have a couple of theories about what they're *really* up to.

First of all, a majority of the *theory* of typography has issued not from advertising, display or journalistic directions, but rather from designer/writers interested in fine bookmaking, limited editions, and the beauties of the early editions of printers such as Aldus (1450-1515), Garamond (?-1561), Baskerville (1707-1775), and Bodoni (1740-1813). These writers, including Stanley Morison, Oliver Simon, and D. B. Updike, were interested in the craft aspects of the "good grey page," the meticulously spaced and positioned type area intended as an ideal nonfatiguing surface for long messages between author and reader. The fundamental principle of this style is that nothing should get in the way of the reader. For these designers, as for T. M. Cleland, typographic contributions are essentially self-effacing ones, at most supplying emphasis and subdivision to an author who is otherwise fully competent to explain or tell a story.

The concept of evenness of letterspacing, uniform color, etc., is derived from this principle on the assumption that patterns tend to distract the eye of the reader from the straight and narrow of the author's discourse. Thus the intent of pattern neutralization is not aesthetic in its own right, but simple good craftsmanship for readability's sake, destined for a reader sitting at home reading continuously, not leafing through a magazine or looking up information.

Personally, I think anyone who claims "greater legibility" in more than a rough sense has a tough fight coming—educators and psychologists are still slugging out what this term means. The basic concept is so tangled up in decipherability, pattern recognition, reading speed, retention, familiarity, visual grouping, aesthetic responses, and real life vs. test conditions that contradictory results can be obtained for the same type faces under different test conditions. And if that doesn't send you reeling, there is still the theory that if you make readers slow down and work a little harder they pay more attention and remember it longer. Research seems to find that people *can* read something (1) if they're familiar with the style, (2) if they want to, or have to, and (3) if the letterforms are even minimally recognizable—subject to your test conditions.

A second factor, which most of these traditional writers acknowledge (and often dismiss in a single paragraph) is that the demands of advertising, display, and packaging are distinct from bookwork. No surprises here for any CA readers, I'm sure, but the consequence is that to maintain uniqueness from competitors, to distinguish itself both from text and advertisements around it, the ad must somehow BREAK the uniformity of the good grey page. This is more than some doltish bid for attention; it also involves relative emphasis within the bounds of the ad and an expression of the personal character of the product or advertiser. Because of these added requirements and differences of intent, advertising not only does but MUST follow different rules from book typography. The *means* chosen to reach these objectives will vary within the design idiom—Swiss or Art Nouveau or whatever—but advertisements that work MUST catch the eye of the reader, hold his attention, communicate (on an objective or subjective level) and hopefully convince the reader to buy. In meeting these demands, which could be called the ecology of the printed piece, typographic materials and practices inevitably evolve. This is just another case of different test conditions.

Thirdly, the concept of AMPLIFYING an author's meaning, rather than just transmitting his words, leads to the "duty" of the designer to "tamper" with the appearance of the author's words. This too is not a recent concept—it is mentioned in Moxon's *Mechanick Exercises on the Whole Art of Printing* (1683)—but it takes its extreme form in good logotype or poster work, where the visual symbol and the meaning are inseparable from each other. Like other human activities, such tampering may be done well (enhancing meaning intelligently and graciously) or poorly (just jazzing it up around the edges), but the means of tampering through spacing, weight, arrangement and grouping are used by good and bad designers alike, and constitute a basic course in typography. The critical point is that these games are not merely "self-expressive" for the designer, but are done to amplify themes and meanings; a designer who fails to recognize the more basic functions that these materials fulfill becomes incoherent and vague, and his work becomes *more* ineffective the more "imaginative" he gets.

A fourth concern in current trends is the calligraphic and typographic notion of "ductus," or rhythmic patterns found in massed typeforms. The patterning is influenced by weight, spacing, arrangement, and the physical shapes of the letters themselves (i.e., round Futura vs. oval Helvetica.) Once patterning is recognized as a quality of *any* alphabet form, good or bad, it can be a valid and important reason to select

one typeface over another. The choice of particular shapes for the basic letterforms invariably produces a visual "dialect" whose variety adds richness to the typographic palette. (If, as Herbert Bayer says, capital A equals small a, and we do not need two signs for the same sound, we scarcely need more than one typeface. And the Swiss have apparently agreed to that proposition and acted upon it.)

Traditional letterforms, striving for the good grey page, tend to neutralize ductus patterns; many contemporary faces, often derived from Victorian, Art Nouveau, or Art Deco sources, have tended to emphasize patterning, producing a livelier (to its critics, "busier") surface. This is not an "improvement" so much as an alternative approach; it tends to balance an overly neutral palette, as do more extensive weight series, organized white space, and tight letterspacing.

My personal breakthrough to understanding these elements as a connected *style* of design came when I attended a presentation by Herb Lubalin, at a time when I was trying to understand the rationale behind the ITC typefaces. At one point, Lubalin described Optima as a "mediocre" typeface, which flabbergasted me. This was my first solid evidence that his view of design was radically different from mine, not just a matter of degree and experience. Later, I asked him to describe the characteristics he looked for in selecting and marketing typefaces; his answer suggested that "vigor" and "character" were suitable descriptions. Apparently, the coolness which Swiss-oriented designers actively cultivate is exactly what he was weeding out. Instead, he preferred a warmer, earthier and more "human" spirit—more Rabelaisian than Constructivist in personality. Since the same richness and bustle is also present in Victorian Art Nouveau and sign shop letters, it is not surprising that many ITC faces have been redrawn from these inspirations. (I should note that typographic writers John Lewis and Ruari McLean also write approvingly of the vigor of Victorian typography; it does seem to be an acquired taste, and as in any genre there are plenty of bad examples to offset the good.)

Once I had appreciated the ideas of rhythmic texture, warmth, and extreme contrast from other materials (including weight contrasts, which Lubalin uses extensively), the previously puzzling examples in his work began to make sense to me. Because much of the market for which he is designing does not deal with extended messages, such as books, but much smaller units, the vigorous and highly subjective materials he uses do apply, and apply well. In a more conventional framework, it may take an equally skillful designer to get passable results from them—but then many printers still don't know how to handle Bodoni or Baskerville either, so a few clinkers with ITC faces should be no surprise.

Lubalin's work makes a good example for analysis for a couple of reasons: as a self-acknowledged "King of Illegibility," he often uses the features that more conventional designers object to most, and as spokesman for ITC he is closely associated with many of the widely used contemporary typefaces, and uses them in his own work. But I'm not implying that his example is the only or even the best road to follow. Nor am I saying that any of these features is always preferable to the conventional alternatives. I merely wish to point them out as a style, which is to say, as a consistent means to a graphic end, rather than a bag of tricks. The same dedication to a particular expressive end shows up in the works of any great designer—Paul Rand, Hermann Zapf, Max Bill or whoever. That is how we know that they are great designers, and not merely well-publicized.

The question for the rest of us is, how to do better. And I think the answer lies not in copying their work—ripping their ideas out of a more successful context—but in understanding it as a response to a particular set of demands in a balancing network of visual forces.

The hacks are all busy stealing from each other. By copying the best, they would at least learn to recognize quality, and eventually learn to produce it themselves.

The problem is not illegibility at all—it's incoherence.

—George E. Mack

George E. Mack does print design, production, lettering, calligraphy and signs under his freelance business name 'MacGraphics' in Amherst, Massachusetts. He recommends the books listed here as having provided 'solid food for thought' on matters typographic.

Asymetric Typography, Jan Tschichold, Basle, 1935; trans. 1967, by Ruari McLean; Reinhold and Cooper & Beatty.

Books and Printing, Paul A. Bennett (ed.), Forum, 1963.

Design with Type, Carl Dair, Toronto, 1967.

Fleuron Anthology, Francis Meynell & Herbert Simon, (eds.) Ernest Benn and Toronto, 1973.

Lettering as Drawing, Nicolete Grey, Oxford, 1970.

Jan Tschichold: Typographer, Ruari McLean, Godine, 1975.

Books

Polaroid Land Photography

Ansel Adams
New York Graphic Society
34 Beacon Street, Boston, Massachusetts 02106 $17.50

"It is unfortunate that so many photographers have thought of the Land camera as a 'toy,' a casual device for 'fun' pictures, or, at best, a gadget to make record pictures! . . . The process has revolutionized the art and craft of photography—and is still barely across the threshold of development." So wrote Ansel Adams in 1963 (when this book was first published) after he had experimented with Dr. Land's invention for almost ten years. This present volume has been thoroughly revised and updated to include the entire range of Polaroid photography developed since 1963, including the amazing SX-70; it is sixteen years later and much of what Adams wrote about photographers' attitudes is still relevant.

Adams remains both a pioneer and a prophet of the Polaroid process; as well as being his own finest example of its expressive potential. (For another proof of its qualities see the review of Marie Cosindas' book in the last issue of CA. She uses Polaroid color film exclusively.) However, without taking anything away from his proven stature as a major artist, Adams' excellence as a teacher is unequalled in photography. As a non-photographer I have heard, through totally objective ears, that opinion stated repeatedly by both amateur and professional photographers, including acknowledged masters of the discipline.

All of the books in Adams' Basic Photo Series, of which this is one, are marked by a remarkable thoroughness, clarity and grace, qualities which also mark his photography. It is nice to be able to recommend this work with enthusiasm.

—*Dugald Stermer*

Penrose 1978/9

Edited by Clive Goodacre
Hastings House, Publishers
10 East 40th Street, New York, New York 10016 $39.50

You can't tell a book by its cover, especially this one. This 71st volume of the venerable Penrose series (subtitled "The International Review of the Graphic Arts") is wearing the most unattractive jacket I have seen on a book of the trade in some time; and that takes in some real losers.

Inside, however, one finds the same old Penrose; eclectic, unpredictable, slightly musty and scholarly, telling us somewhat more than we want to know about a variety of subjects tenuously related to the graphic arts. In this issue I was drawn to one feature on the production of true facsimiles by the Scolar Press of Leeds University, England; their purpose is to manufacture facsimile editions by means as close as possible to the same production methods and materials as used in the original. Other features which caught my interest were one on a typographic and printing library, and another on printing on tin from the last century to the present.

Penrose is a unique and fascinating grab bag of disparate information about our business, and, considering the price of many of our other "annuals," well worth the price.

—*D.S.*

Books briefly noted:

Scientific Illustration, by Phyllis Wood (Van Nostrand Reinhold, 135 West 50th Street, New York, N.Y. 10020, $16.95). This book has managed to make an exciting subject look and sound dull, despite several interesting examples of the art. Included are some absolutely banal and irrelevant sections on "Design and Layout," "Printing for Publication," and "Exhibits." The interested student would do far better to buy a good anatomy book and maybe another on biology, take some courses and then begin to draw and observe by drawing and observing.

Illustration in the Third Dimension (Published jointly by the Society of Illustrators and Hastings House, Publishers, 10 East 40th Street, New York, N.Y. 10016, $16.50). This is Volume I in the Society's projected "Library of American Illustration. One obvious failing of the book is that it only surveys contemporary illustrators using sculpture and assemblage as their media—Carol Anthony, Fred Otnes, Eugene Hoffman, Leo and Diane Dillon, Simms Taback, among many others—and then only a very few pieces are shown by each. If subsequent volumes in the series are similarly incomplete and spotty in their selection (obviously the separations and negatives have been recycled from the Society's recent annuals), the idea of a "Library of American Illustration" will remain just that; an idea.

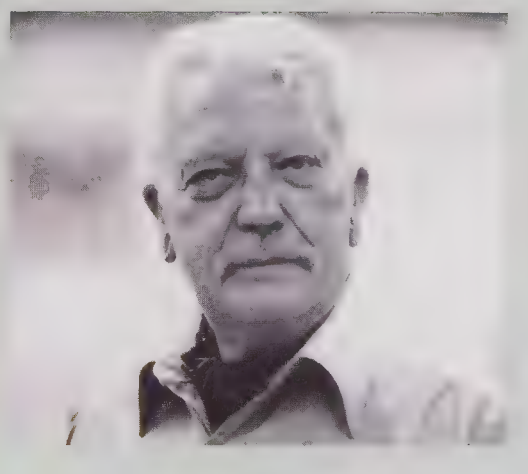
The Language of Layout, by Bud Donahue (Prentice-Hall, Inc., Publishers, Englewood Cliffs, New Jersey 07632, $18.95 in cloth, $9.95 in paper). In this case, don't let the dated look of this book throw you off. It is an excellent series of instructions in the nearly lost arts of how to indicate type, illustration and photography for rough and comp layout purposes. The subject is treated lightly—as it should be—bouncing about with abandon, without sacrificing content. Donahue obviously enjoys his craft, and anyone learning it from his book is likely to have fun with it as well.

Also worthy of mention: *Chases' Calendar of Annual Events* (Apple Tree Press, Inc., P.O. Box 1012, Flint, Michigan 48501, $7.95). *The Golden Age of American Illustration: F. R. Gruger And His Circle* (Van Nostrand Reinhold, 135 West 50th Street, New York, N.Y. 10020, $14.95).

—*D.S.*

"Once again, there is a brush as good as those I used to buy in Europe, years ago."

Joseph Henninger



It has been over a half-century since Joseph Henninger's early studies at l'Ecole des Beaux Arts, in Paris. Since then, he has attained an eminent position as one of the most respected fine watercolor artists today.

Joseph Henninger's art, however, is not limited only to the fine art of watercolor. As an illustrator, he's done continuity sketches for the film industry (Gone With The Wind, Duel In The Sun), industrial sketches for aircraft, advertising illustration (42 awards and 9 Gold Medals), and numerous book illustrations.

Nowhere, perhaps, has Joseph Henninger's art been more appreciated than at the Art Center College of Design, where he has headed the Illustration Department and taught for 36 years. His inspirational, warm, generous personality has helped guide a large number of his students and artists to positions of leadership in the world of illustration and design.

"When I was first studying in Europe, people learned their crafts under masters. There was pride evident in everything people did—especially in the brushes we used. They were obviously made by master craftsmen and artisans. Until the Strathmore Kolinsky brush, I have found little else comparable here. Perhaps this is because at Strathmore, the master art of brushmaking is once again, alive."

This finest red sable hair comes from the tail of an animal in the Marten specie called the Kolinsky.

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For more information on Dymo's Great Faces write: Typography Department, Dymo Graphic Systems, Inc., 355 Middlesex Avenue, Wilmington, Mass. 01887.

Materials

Inking Edge Triangle

The C-Thru Ruler Company has just added a pair of triangles with angled, undercut edges for accommodating ruling pens. This means saving us a lot of time spent in taping coins or whatever to our battered old triangles. Each of these are made of transparent acrylic; one being an 8″ 45°-90°, and the other a 10″ 30°-60°-90°. The suggested list price for each triangle is $1.50. For details, write: Inking, The C-Thru Ruler Company, 6 Britton Drive, Bloomfield, CT 06002.

Vertical Filing Cabinet

This cabinet was designed primarily for architects and draftsmen, but could be useful for designers and art directors. It is called the VIP/3000, I suppose because it can hold up to 3000 drawings, maps, plans or tracings—or layouts. It is available in three sizes: 24″ x 36″, 30″ x 42″, and 36″ x 48″. It opens from the top, has a numerical classification system for accessibility, and the cabinet is on swivel casters for mobility. For more information, write Plan Hold Corporation, 17621 Von Karman Avenue, Irvine, CA 92714.

2 in 1 Paste Up Tool

This is basically a standard knife (of the X-Acto type) with a Teflon roller mounted on the other end; a pretty fair idea at that. The roller/burnisher is angled for ease of operation, particularly in the mounting of waxed copy, press type or the like. This is called the Souders Roll-sharp Paste-up tool, and is available from Invention Marketing Incorporated, Triangle Bldg., 701 Smithfield Street, Pittsburgh, PA 15222.

Color Proof System

The press release describing this system does a florid job with the effects one may achieve, but pays no attention to how it works; i.e., "MatroColor has created a new color proofing system that gives creative ideas the 'Comp' look they deserve. With this system an artist can use black and white art and turn it into the color he wants to display . . . All designs have the look of press proofs . . . The MatroColor System virtually pays for itself after the first few jobs, (is) simple to operate, is quick and economical, prints on any non-porous surface and requires no dark room or plumbing . . ." Sounds great, but lacking any procedural description or price range, *caveat emptor*. For information, phone or write: MatroColor, 23 W. Hubbard Street, Chicago, IL 60610 (312) 329-1274.

Light Box

Leedal probably wouldn't like to have their new Matrix Console Editor II described as a light box, but that's what it is—albeit a fancy one. It can display up to 376 slides at one time, on horizontal and back angled surfaces. It also comes with removable slide overlays and single or double work surfaces and dimming controls. Leedal also manufactures a

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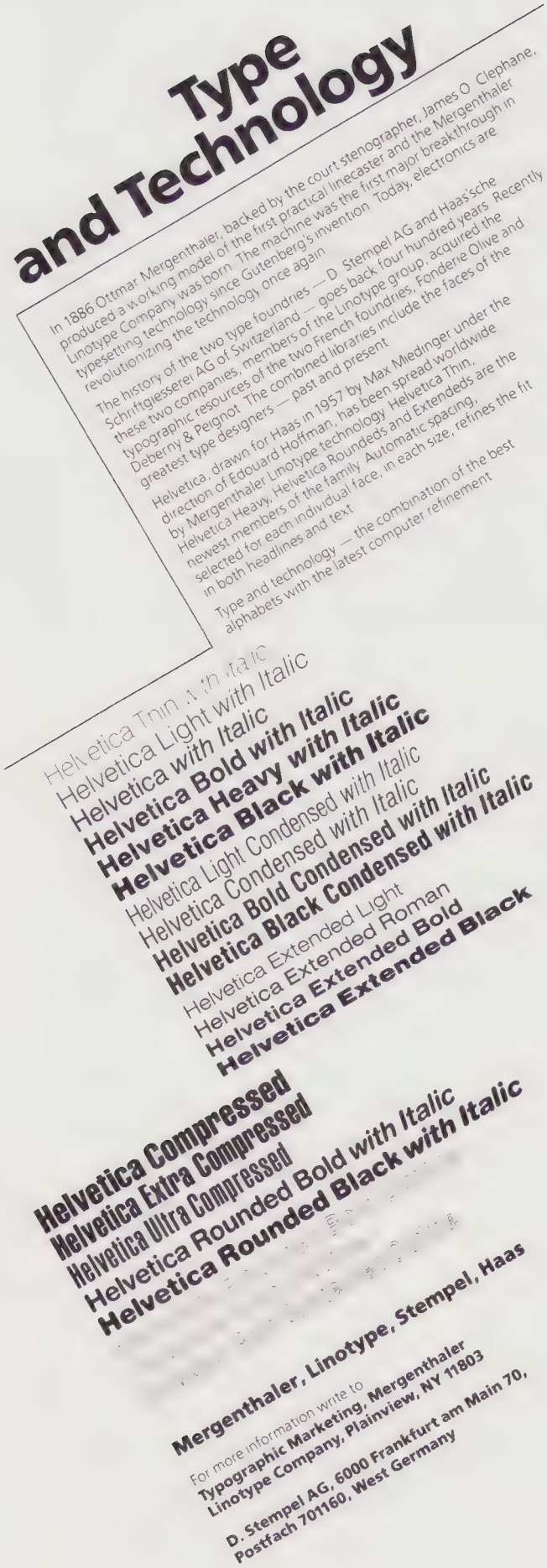

companion Matrix Slide Retrieval/Storage Cabinet that stores those aforementioned "SEO-2 editing retrieval overlays." For further information, write to John Parker, Leedal Inc., 1918 South Prairie Avenue, Chicago, IL 60616.

Another Light Box

This time from nuArc, a line of light tables under the phenomenally uninspired name of "Best Buy" (What may one expect from a company lowercased as "nuArc"? The news release letterhead is 1940's psychotic). Nevertheless, these "Best Buys" come in both floor and table-top versions, and in two sizes; 23″ x 28″ and 30″ x 40″. There are straight edges on all four sides, the top models have a tilt adjustment, the floor models have leg levelers and an optional tilted top, and the clear glass top may be replaced at any hardware store. For more information, write nuArc Company, Inc., 4100 W. Grand Avenue, Chicago, IL 60651. And ask for a copy of their letterhead.

And Still A Third Light Box

This is the last one for at least two months: The Viewer-Editor "series of color-correct transparency illuminators has been introduced by DSA/Phototech Inc." Again quoting, because the specs mean nothing to me, "All Viewer-Editors feature color-correct 5000°K light sources with a new high Color Rendering Index of 92, enabling the photographer, art director, or A-V producer to evaluate color transparencies at ANSI standards . . . ranging in size from a 17″ x 24″ tabletop model to a console-type viewer with a capacity of 360 slides." For more details on this variation on our theme, write to DSA/Phototech Inc., 1945 Westwood Blvd., Los Angeles, CA 90025. (Let's hear it for my old neighborhood!)

Magnifier Lens

This looks like an ingenious little device/tool/gadget. It is simply a lens fitted with a slide device which allows it to be fitted onto most graphic arts implements—pencils, knives, brushes, pens—and focused by sliding the lens up and down the shaft. The lens is named the "Illustrator Magnifier" and is manufactured by Graphic Arts Center from which one may obtain additional information by writing to 437 E. Main Street, P.O. Box 818, Ventura, California 93001.

Ruling "Penstix"

Another not bad idea, disposable ruling pens, if you don't mind littering the landscape with more non-biodegradable plastic. These "Penstix," from Alvin & Co., contain India ink, and come in three line widths: EEF (0.3mm), EF (0.5mm) and F (0.7mm). The EF and EEF can make a line 1600 meters long, and the F can go about 800 meters. Each pen is priced at 59¢, with a set of three for $1.75 (A savings of 2¢!) For details, write Alvin & Co., Inc., Windsor, Connecticut 06095.

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Recycled Paper . . . How it is made, that's the theme of a new little booklet from Bergstrom Paper Company. (It also commemorates the company's 75th year.) Unfortunately, but understandably, the booklet does not discuss side effects the de-inking process (of the papers being recycled) has on surrounding waterways. For a copy of this brochure, write Bergstrom Paper Company, Communications Department, Bergstrom Road, Neenah, Wisconsin 54956.

Headliners Catalog . . . 328 pages long, listing and showing 158 faces in all sorts of permutations; i.e., four to six weights, outline, shadow, etc. I quote from the press release here, because I cannot put the following in my own words without gagging: "Many old favorites appear in this comprehensive collection such as: Bodoni, Garamond, Caslon, etc. These have been *adroitly redrawn*, giving a new look paced to the contemporary tempo, thereby recycling their careers." (*my italics*) Rest easy, Claude Garamond. Copies of this loose leaf catalog are available at over fifty Headliners franchises scattered around the country.

Template Catalog . . . from Alvin & Co., the people who bring you the "Penstix" mentioned above. This version for 1979 is 52 pages of nothing but all kinds of templates; "architectural, chemical, mathematical, data processing, flow chart, electrical, electronic, ellipses, mechanical engineering, lettering, circle, general purpose, metric, mapping & arrow symbols." For the catalog or further information, write Alvin & Company, Inc., P.O. Box 188, Windsor, CT 06095.

Rubber Stamps . . . hundreds of them, strange and sane, straight and scatological, are shown in the "Incestuous Rubberstamp Co. Catalogue no 1." Whether you have any intention of purchasing rubber stamps, or ever using any, this catalog is a delight to browse through. Write to M. Smith, The Incestuous Rubber Stamp Company, Post Office Box 1054, Mendocino, California 95460.

Portage Catalog & Information Sheets . . . the graphic arts catalog from Portage contains a 24-page section on prep and paste up, including a broad selection of graphic arts furniture, tools, supplies and cabinets. Other sections are devoted to darkroom, press room, bindery and other areas not likely to have much application for most of our readers. Portage has also published a packet of six information sheets on Artwaxer III (a table top waxer which can accommodate up to a standard newspaper page), Artwax, Art Sharp cutting board, Safe-Trim trimmer for text, copyblocks and headlines, Trimkleen I and II (other kinds of trimmers), and a pocket sized paste up guide and price list. Both of these items are available by writing Portage, P.O. Box 5500, Akron, Ohio 44313, or by calling (216) 929-4455.

—*D.S.*

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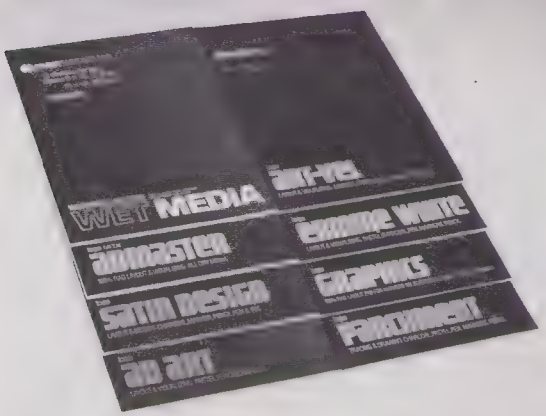

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You'll develop your own ideas. Instead of handing down rigid assignments from above, Hallmark looks to individual artists for new styles and designs. Almost 75% of our cards are created this way.

You'll learn from experts. You'll be matched with a supervisor whose skills will help you grow. For example, if you're a little weak in watercolor, we'll probably pair you with an excellent watercolorist. You'll learn and exchange ideas with some of the most talented artists in the business.

You'll travel. We send our artists on research trips to places like Los Angeles, San Francisco and New York. They visit galleries, go shopping for ideas—all at Hallmark expense! The trip might be exploring the culture of Spain, traveling to Chicago for King Tut or to St. Louis, where we sent 25 artists last year to see the special Monet exhibit.

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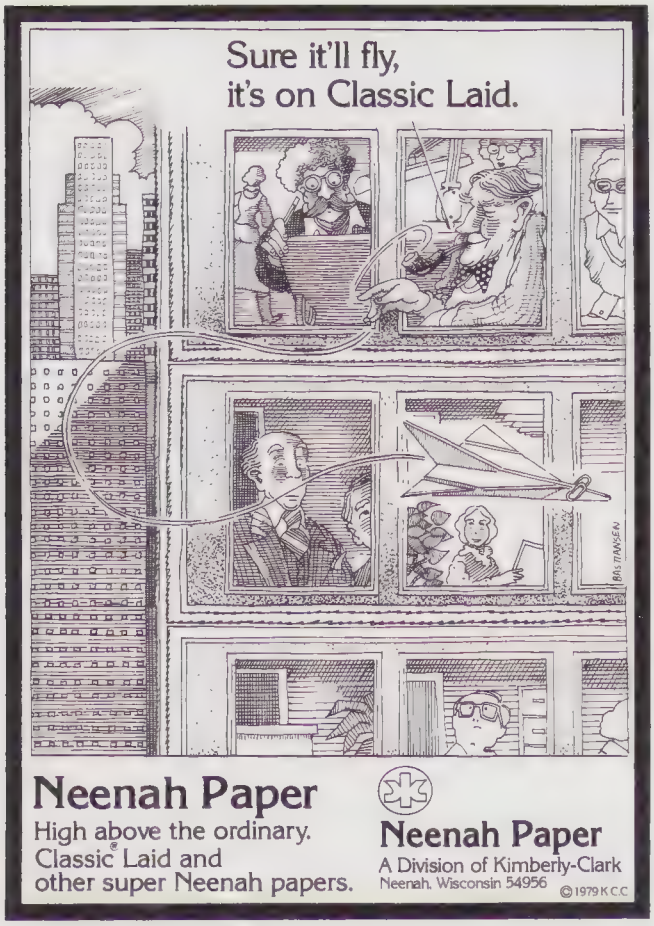

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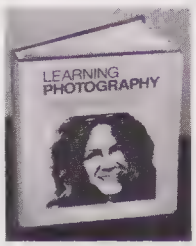

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Club News

Minnesota

The Minnesota Graphic Designers Association recently elected officers for 1979. They are: president, Patrick Redmond, Barbara & Patrick Redmond Design; vice president Sandra Johnson, Johnson & Johnson Graphic Design and secretary Pat Dunn, Hennepin County Medical Center graphic designer. They succeed former president Peter Seitz, InterDesign, Inc., former vice president Robert De bray, De bray Design and former secretary Jan Neudeck. The board of directors consists of the newly elected officers plus the officers of the previous year. For more information write MGDA, P.O. Box 24272, Minneapolis, Minnesota 55424 or phone (612) 871-7979 or (612) 341-3910.

Snowmass

July 12, 13 and 14 are the dates for Creative Seminar 4, the national forum on creativity in advertising, to be held this year at Snowmass Resort in Aspen, Colorado. Carl Ally, chairman and chief executive officer of Ally & Gargano, will be the keynote speaker. Individual registrations are $185, which includes all seminar sessions, a cocktail party on the evening of Thursday, July 12, lunch on both July 13 and 14, and a closing barbeque banquet on Saturday, July 14. Included in the seminar sessions are: Steve Karmen, Steve Karmen Productions; John Rand, Sr., vice president and creative director, Ogilvy & Mather; Nadeen Petersen, senior vice president and creative manager, Doyle Dane Bernbach; M. Seklemian, Retail Decisions; Rubin Shapiro, Centipede Films; Onofrio Paccione, photographer; Larry Richardson, creative director Henderson Advertising; Hank Seidl, vice president, marketing services, Foster & Kleiser; Brian Murphy, vice chairman, Arrow Advertising; Walt Woodward, president, Perfect Pitch; Leslie Wolff, Maresca-Wolff Organization; Stan Freberg, advertising consultant. To register, send your check to Creative Seminar 4/Snowmass, 102 West Whiting Street, Suite 402, Tampa, Florida 33602. For more information call John Smiley (813) 223-5684.

Western Art Directors Club

The 1979 board of directors and officers of the Western Art Directors Club has been announced. President is Robert Fernandez, first vice president is Suzanne West, second vice president is Ron Caldwell, treasurer is Duncan MacNaughton and secretary is Alex Teshin. Board members include Carol Bower, Ray Croker, Charlie Fillhardt, Mark Gottlieb, Paige Johnson, James Kirkland, Linda Lavezzo and Annette Yatovitz. WADC, P.O. Box 996, Palo Alto, California 94302.

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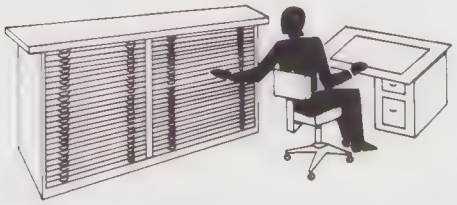

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We build special size to order at reasonable prices.
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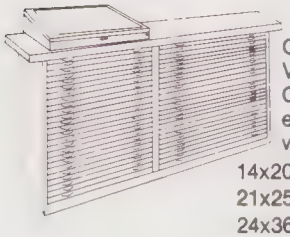

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